

7  
The

Inland

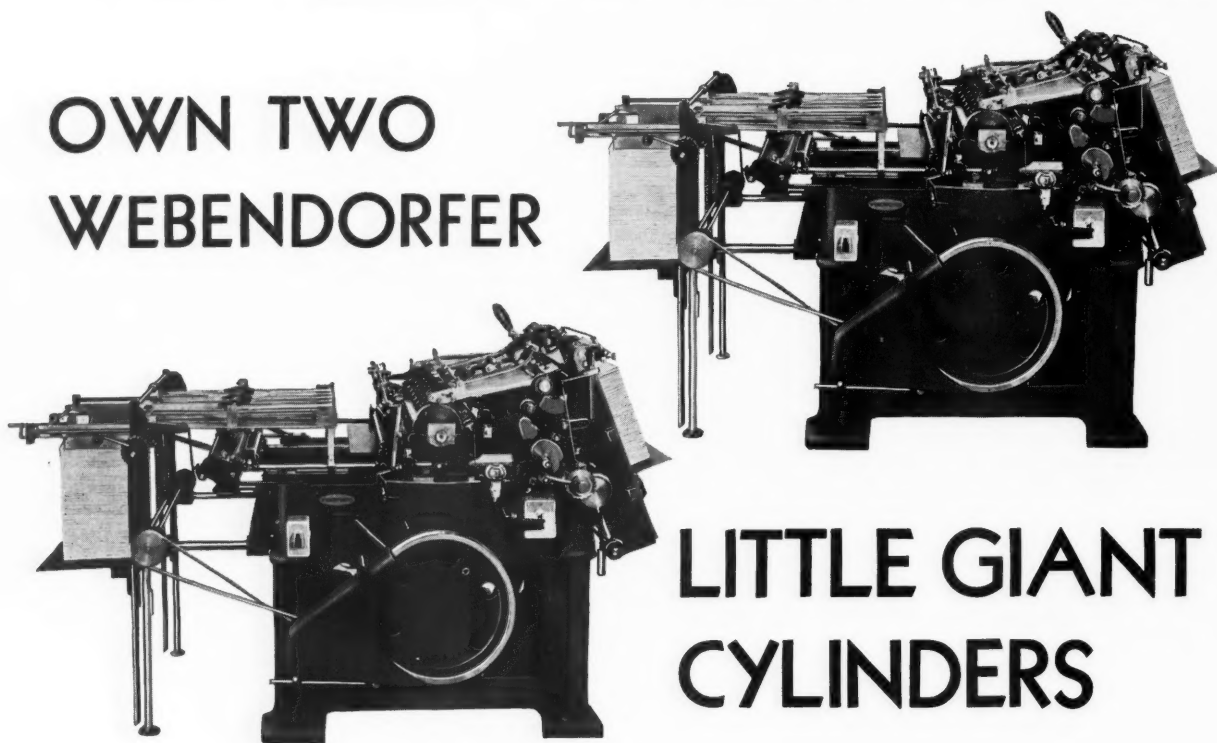
Printer

July 1937

REX CLEVELAND

DOUBLE YOUR LETTER PRESS PRODUCTION

OWN TWO  
WEBENDORFER



LITTLE GIANT  
CYLINDERS

*they will cost you less than many a single press*

"Your Little Giant surely is true to its name. It is a rule in our printing plant to keep a daily record of the impressions produced on each press and we could hardly believe our figures of the first results, but now we know they are genuine and the production still continues to be more wonderful. Our Little Giant has run off a total of more impressions each day than have the three of our platens which stand along side of it—one automatic and two open hand fed presses. There have been the same number of hours worked on all of the four machines."

The Central Press, Inc.  
Miami, Florida

FOR NINE YEARS PRINTERS HAVE BEEN BUYING THE LITTLE  
GIANT AS FAST AS WE COULD BUILD THEM . . . INVESTIGATE

American Made by

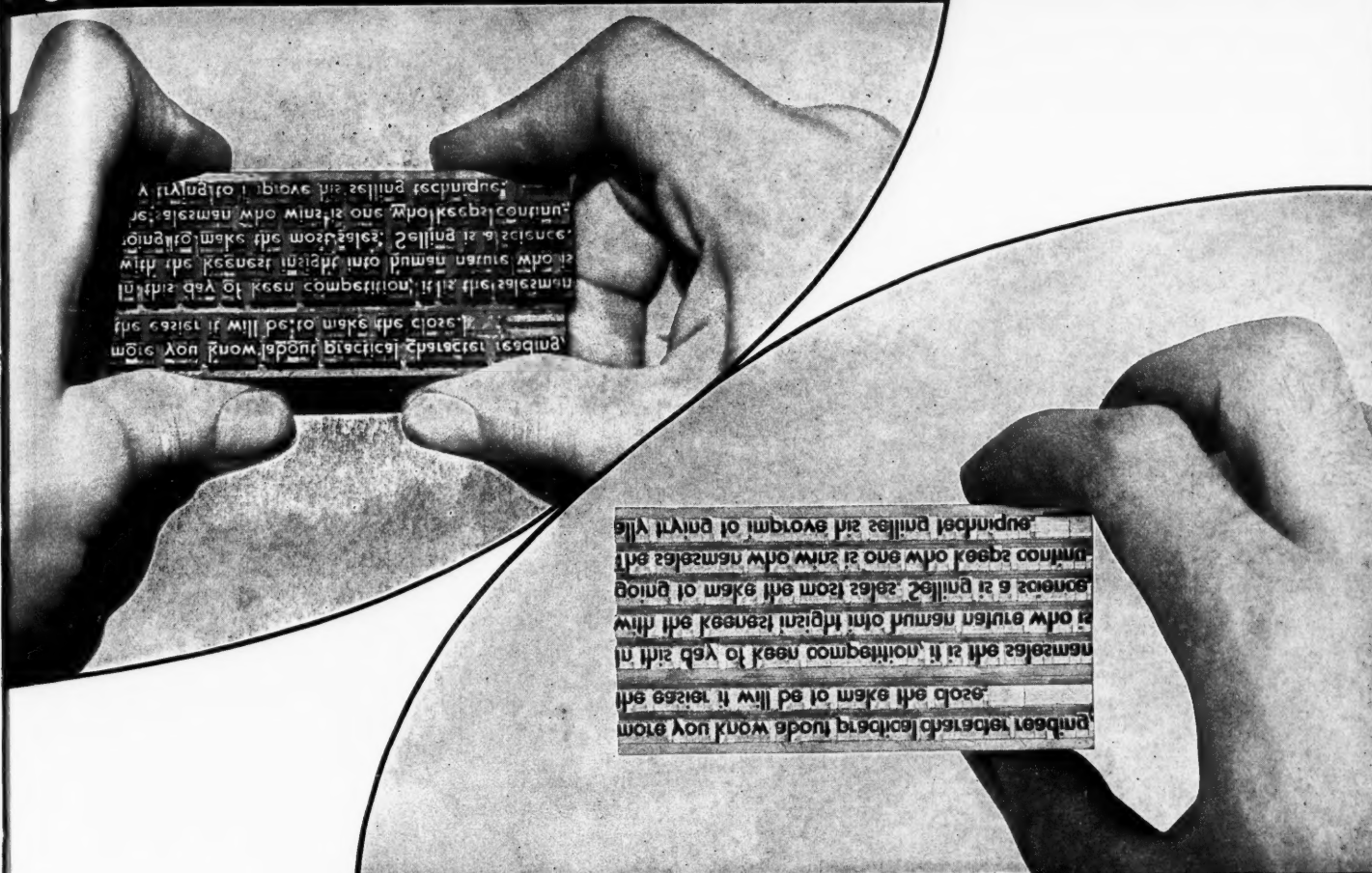
WEBENDORFER-WILLS CO., INC.

Builders of Printing Machinery for Over Thirty Years

MOUNT VERNON, NEW YORK, U. S. A.



Single types must be handled with utmost care



Ludlow slugs require no special care in handling

## Ludlow slugs handle with ease!

What a difference there is in the comfort and safety of moving a group of Ludlow slugs from one place to another as compared with the hazards and difficulties involved in transferring a block of single type composition from galley to form! Every printer knows the great improvement in ease and rapidity of handling which takes place when a job is changed over from single types to all-slug composition.

In Ludlow composition, the lines are in solid pieces which cannot pi. With single types, every line is made up of a multitude of small metal pieces, many of them as thin as slivers.

The fear of impending pi is portrayed by the death-grip a compositor takes on a block of type

before raising it off the stone. Contrast this with the easy nonchalance of a Ludlow operator tossing a correction line to the lock-up man.

Once proofread and corrected, Ludlow-set lines stay correct. There are no loose commas to slip off the end of lines, no price figures which are liable to get transposed, and cause no end of trouble.

But, better yet, Ludlow all-slug composition is the most economical job and display composition, the ease and speed of setting combining with the ease and speed of make-up, to build a higher percentage of profit to the printer.

Write us today for information regarding the advantages of Ludlow hand-set, slug-cast composition.

# LUDLOW TYPOGRAPH COMPANY

2032 Clybourn Avenue

Set in members of the Ludlow Tempo family

Chicago, Illinois

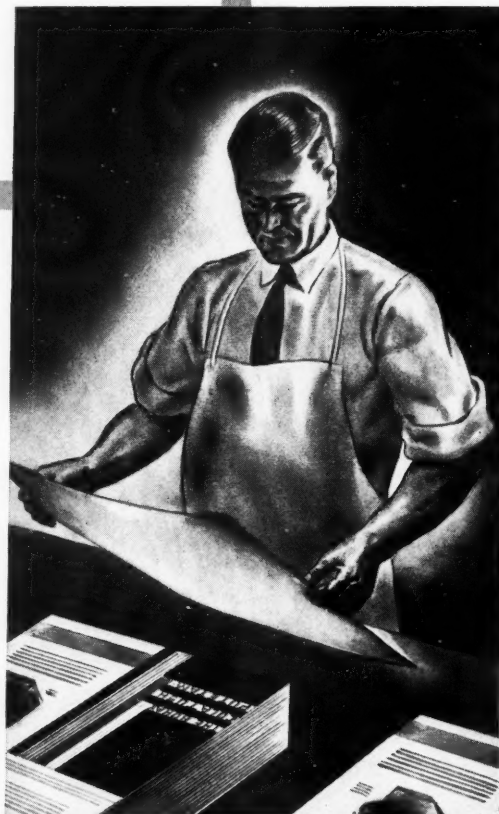
*Please Mention The INLAND PRINTER When Writing to Advertisers*

1

# FINE TYPOGRAPHY *requires* Accurate Cutting

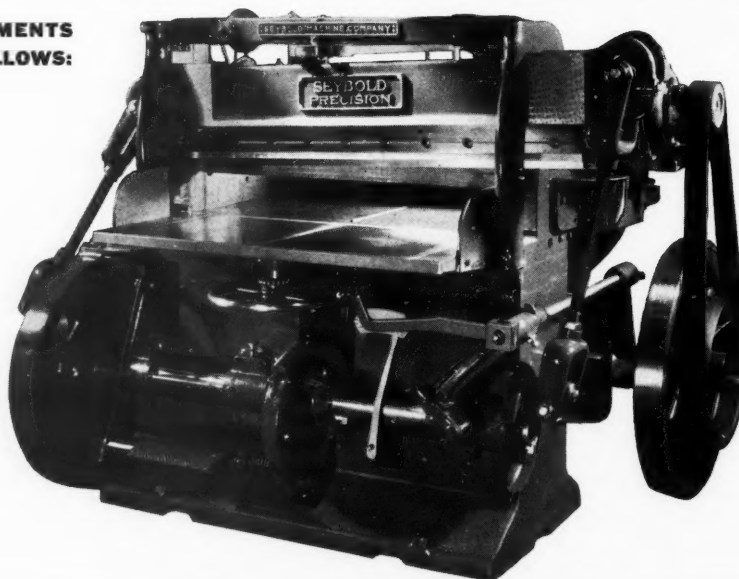
• If a high grade printed piece is not trimmed to accurate margins its effectiveness is lost. The Seybold Automatic Clamp Cutter built with precision accuracy insures finest cutting. Ease of operation, modern safety devices, durability and economy in operation and maintenance speed up work and lower production costs with the resultant increase in profits.

**HARRIS • SEYBOLD • POTTER COMPANY**  
**SEYBOLD DIVISION • DAYTON, OHIO**



## SALES AND SERVICE DEPARTMENTS CONVENIENTLY LOCATED AS FOLLOWS:

- New York:  
E. P. Lawson Co., Inc.  
426-438 W. 33rd Street
- Chicago:  
Chas. N. Stevens Co., Inc.  
110-116 W. Harrison Street
- Atlanta:  
J. H. Schroeter & Bro., Inc.
- San Francisco, Los Angeles,  
Seattle:  
Harry W. Brintnall Co.
- Dayton:  
Seybold Factory
- Toronto:  
Harris-Seybold-Potter  
(Canada) Limited
- London, England:  
Smyth-Horne, Ltd.
- Latin America and West Indies:  
National Paper and Type Co.



# SEYBOLD *Precision* CUTTERS

Published monthly by The Inland Printer Company, 205 West Wacker Drive, Chicago, Illinois. Subscription rate \$4.00 a year: 40c a copy. Canadian \$4.50 a year; foreign subscription \$5.00 a year. Entered as second-class matter, June 25, 1885, at the postoffice at Chicago, Illinois, under Act of March 3, 1879. Copyrighted, 1937, The Inland Printer Company

# What Price TYPE

The same price, Mr. Printer, and the same quality  
365 days in the year. Buy your type from M & L  
—where precision and sharpness, economy and  
profits, are the only selling appeals. Remember  
you get the same quality, same price every day  
—there are no "Summer Sales" and no regrets.



## M & L TYPE FOUNDRY

4001 RAVENSWOOD AVENUE · · CHICAGO, ILLINOIS

PRECISION CAST FOUNDRY TYPE HEADQUARTERS

BODY SET IN STYMIE MEDIUM CONDENSED  
ORNAMENTS OF BARLOWTYPE







**AND EVERY ONE GIVES A PERFECT PERFORMANCE** • The rag content ledger, index and bond papers manufactured by Byron Weston Company are made to give a perfect performance. The knowledge, craftsmanship and mill equipment that has made Weston's Linen Record the standard ledger paper for permanent records assures the same degree of outstanding excellence for every grade of Weston Paper.

# BYRON WESTON COMPANY

DALTON, MASSACHUSETTS

## Rag Content LEDGERS

Extra No. 1. 100% BYRON WESTON CO. LINEN RECORD

100% DEFIANCE  
85% WAVERLY  
75% CENTENNIAL  
50% WINCHESTER  
25% BLACKSTONE

## MACHINE ACCOUNTING

TYPACOUNT LINEN LEDGER  
85% Rag Content

WESTON'S MACHINE POSTING LEDGER  
WESTON'S MACHINE POSTING INDEX  
50% Rag Content

## Rag Content BONDS

Extra No. 1. 100% WESTON'S BOND

100% DEFIANCE  
75% HOLMESDALE  
65% EXMOOR  
50% WINCHESTER  
25% BLACKSTONE



# **RI** **SING** **COSTS**

... how to  
meet them

1. **ABSORB THEM** (costs money)
2. **PASS THEM ON** (loses accounts)
3. **COUNTERACT THEM . . .**  
(a practical possibility with Miller Automatics)

**T**he first two cost money or lose accounts—but the third is a practical possibility with Miller Automatics. Leading printers everywhere have found this for themselves with batteries of four, six, eight and even ten Millers which give them these advantages:

**GREATER PRODUCTION**—up to 25% greater speed and production per hour.

**TIME SAVED**—half-hour or more saved daily by Miller Automatic Oiling.

**LESS RENTAL**—up to 50% less floor space required by Millers than by other flatbeds of similar sheet size.

**LOWER MAINTENANCE**—only Millers, of all flatbed presses, have durable all-steel gears in patented 2 to 1 bed motion; no air-plungers; free of destructive vibration; high, effortless speeds.

Automatic oiling assures adequate lubrication, reduces wear and minimizes "shut-down" time. Miller

Totalizer provides constant check on total production also roller, tape and parts wear. Tachometer indicates proper running speed.

**MATERIALS SAVED**—Positive feeder carries sheet on "air-cushions" . . . no marking. Torn or crooked sheet causes front guides to stay down, press to trip and stop and grippers to remain open, virtually eliminating sheets on rollers and battered forms. Miller "ink-mill" inker assures superlative distribution on the most intricate forms.

There are other cost-saving Miller advantages—many of them. They are described and illustrated in a new Miller Catalog which will be sent gladly on request, to any responsible firm.



Builders of the Miller Saw-Trim-mer—Standard of the World for more than Thirty Years.

**miller**

## **MILLER**

PRINTING MACHINERY CO., Pittsburgh, Pa.

Branch Offices: BOSTON, NEW YORK, PHILADELPHIA, CHICAGO and SAN FRANCISCO. Canadian Company: MILLER PRINTING MACHINERY OF CANADA, LTD., Toronto and Montreal. Agents: CALIFORNIA PRINTERS SUPPLY COMPANY, Los Angeles, California; LANCE COMPANY PRINTER'S SUPPLIES, Dallas, Texas; J. H. SCHROETER & BRO., INC., Atlanta, Georgia.

Please send new catalog and information on:

- ☐ Simplex—Speed 4500 Sheet 20x26
- ☐ Two-Color—Speed 3000 (6000) Sheet 27x41
- ☐ Major—Speed 3600 Sheet 27x41

Name . . . . .

Title . . . . .

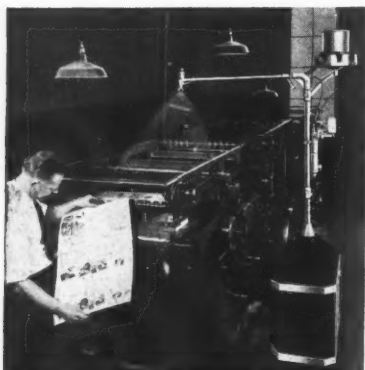
Company . . . . .

Address . . . . .

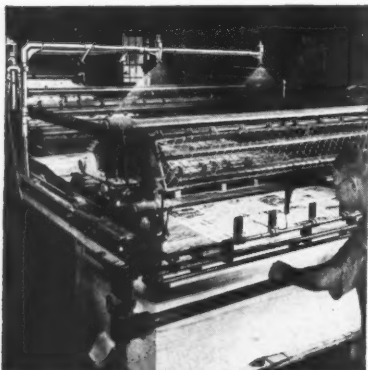
Please Mention The INLAND PRINTER When Writing to Advertisers



# STOP these losses!



DeVilbiss Portable Outfits are available with or without air compressor, with one or two spray guns, with pressure or gravity feed.



DeVilbiss Stationary Outfits, with a central supply of compressed air, become practically an inbuilt part of the presses. Pressure feed. One or two guns.

*Speed up your presses, improve quality with the spray method of preventing offsetting*

• Scenes like the one above are ancient history, now that DeVilbiss has perfected the spray method of preventing offsetting.

The DeVilbiss Spray System for the prevention of offsetting completely eliminates the necessity of costly methods, such as slip-sheeting and racking, which involve high labor cost and loss of time; ink doctoring, which may affect the quality of presswork and lead to big losses in future orders; slowing down presses, for which you pay a high premium in extra press hour costs; spraying melted wax, which requires very expensive equipment and which may cause sticking on backup runs or additional runs for color.

With the DeVilbiss Spray System, you can run presses at full speeds, and you can give customers printing with the snap and sparkle that spell satisfaction and repeat orders. Not a trace of offsetting. Not a hint of picking or spotting, even on the larger color areas.

The DeVilbiss Spray System for printers is complete. Included are ten standard spray outfits, a wide line of air compressors, special exhaust systems, and the spray solution for the preventing of offsetting. Write for details.



The DeVilbiss Company  
Toledo, Ohio

Equipment and solution licensed under U. S. Patent No. 2078790

# Who's Crazy?



From the time of the buckskin ball, which was the first means used for inking type, through the development of the various kinds of printing presses, an inking device has been required, and the most perfect one yet devised has been the printers' inking roller.

If you stepped into your pressroom and found your presses running, the sheets being fed into them from their feed boards piled high with paper, and with their ink fountains filled, but no rollers on the presses and the sheets coming out blank, you would know that something was wrong. The lack of ink distributing devices on your press would be noted instantly. Yet, because there are rollers in the roller sockets of your presses, the fact that they may not be doing what they are there to do is overlooked.

Any printer who runs his presses with rollers that are not in the proper condition to do their work, or which are made of materials which have lasting qualities only and do not distribute ink as they should, is in almost the same position as if he were running his presses without rollers at all, only he does not realize it.

Non-offset devices are installed to eliminate offset, yet offset can be minimized, if not entirely eliminated, by good ink distribution by means of good rollers.

Ink costs money and there is a constant battle between printer and ink maker to get lower priced inks, yet literally tons of inks are wasted by improper ink distribution because of faulty rollers.

Let's get back to fundamentals. Put rollers in your presses to distribute ink. If those you have are not doing it you might as well run your presses with the roller sockets empty. The cost of not buying rollers is far in excess of the cost of rollers that do their work.

The best ink distributing roller is the composition roller. Its cost is less than any other and it handles ink properly and lasts as long as it should. There are conditions when rollers made of other material than composition may be used economically, and where those conditions exist BINGHAM will recommend and make them. But remember, "SOMETHING DIFFERENT IS NOT ALWAYS SOMETHING BETTER."

## SAM'L BINGHAM'S SON MFG. CO.

ATLANTA  
CHICAGO  
CLEVELAND  
NASHVILLE

DES MOINES  
DETROIT  
DALLAS  
HOUSTON

INDIANAPOLIS  
KALAMAZOO  
KANSAS CITY  
ST. LOUIS

MINNEAPOLIS  
PITTSBURGH  
SPRINGFIELD, O.  
OKLAHOMA CITY

*Please Mention The INLAND PRINTER When Writing to Advertisers*

# *The* PRINTER *is a*

## MANUFACTURER



He manufactures printed impressions. His problem is a more serious one than that of the average manufacturer, since every job he turns out needs a different lay-out, make-ready and set-up, while the manufacturer of machinery, for instance, turns out one product from the same set of dies, jigs and patterns.

They have one problem in common, however, and that is to find machinery which will give them the greatest number of profitable operations and save the expense of multiple equipment which may be idle a great part of the time.

To make a satisfactory profit each must get as great a return as possible from his investment.

That is the reason so many printers are installing KLUGE AUTOMATIC PRESSES. With a Kluge on the job it is not necessary to have other equipment for embossing, die-cutting, halftone work, envelopes, onion-skin, cardboard and other special jobs, because the Kluge is equipped to handle any letterpress job you may be asked to print, within press size, and has speed sufficient to make any operation profitable.

More business, to Kluge users, means more Kluges and more profits. And why not? The original cost of a Kluge is entirely reasonable, its upkeep cost is practically nil and its production cost the lowest. You can't beat that combination in a manufacturing tool.

*The nearest of our branches listed below will cheerfully prove these statements or send a representative to answer your queries and discuss terms.*

**BRANDTJEN & KLUGE, Inc., Manufacturers**  
SAINT PAUL " MINNESOTA

**BRANCHES WITH OPERATING EXHIBITS:**

NEW YORK . . . . . 77 White Street	DETROIT . . . . . 1051 First Street	ATLANTA . . . . . 150 Forsyth Street, S. W.
PHILADELPHIA . . . . . 253 N. 12th Street	CHICAGO . . . . . 522 South Clark Street	SAN FRANCISCO . . . . . 451 Sansome Street
BOSTON . . . . . 27 Doane Street	ST. LOUIS . . . . . 2226 Olive Street	LOS ANGELES . . . . . 1232 S. Maple Ave.
	DALLAS . . . . . 217 Browder Street	

CANADA: SEARS LTD., Toronto, Montreal, Winnipeg, Vancouver



# 100% DAYCO-EQUIPPED

## —and Here's Why!



**PLANT MANAGER:** "It was a lucky day when you sold us our first lot of Dayco Rollers. They're the only ones that can handle the ink we use on wax paper, and stand up at our press speed."

**DAYCO REPRESENTATIVE:** "The weather doesn't bother them either."

**PLANT MANAGER:** "Right! We've never lost a minute warming up the rollers on cold mornings. And we've never had a Dayco Roller get soft and sticky on the hottest day."

★

★ Dayco Rollers are preventing trouble, speeding up production, contributing toward better work, and reducing costs in all kinds of printing and lithographing plants. Besides being adapted for all the usual applications, Daycos are unequaled for waxing, graining, varnishing, and the use of metallic inks... for printing on metal, glass, cellophane, wax paper, card-

board, and other stocks... for letter-press, offset, and intaglio work... for all classes of presses and special printing machines.

No matter what type of work you do, Dayco Rollers will give you unrivaled service. Keep them clean and they'll perform like new rollers for millions and millions of impressions. Ask us to have a representative study your requirements and meet them with Dayco Rollers

specifically built for your needs.

And remember, there is only one patented, sleeve-type roller—DAYCO! Insist upon the genuine.

THE DAYTON RUBBER MFG. CO.  
DAYTON, OHIO

★ ★ ★

**DAYCO "STAYPUT" ROLLERS**  
especially built for newspapers, are distributed by

THE NELSON ROLLER COMPANY  
TRIBUNE TOWER, CHICAGO.

## Dayco Rollers

The Original Synthetic Rubber



Printing and Lithograph Rollers

COPYRIGHT 1937, THE DAYTON RUBBER MFG. CO.

THE ALL-PURPOSE ROLLER FOR FORM, DISTRIBUTOR, DUCTOR, ETC.

DAYCO SURFACE SLEEVE (NOT RUBBER)  
EXTREMELY SOFT YET  
TOUGH RUBBER BASE  
STOCK



DAYCO BASE AND SLEEVE  
CAN BE APPLIED TO ANY STOCK

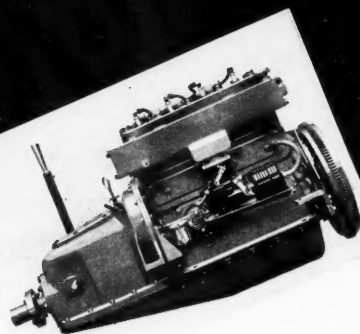
**BRANCHES AND DISTRIBUTORS:** The Dayton Rubber Mfg. Co. • 206 Park Murray Bldg., 11 Park Place, New York • Room 640, 20 N. Wacker Drive, Chicago • 2970 W. Grand Blvd., Detroit • Henry T. Lefavor, 470 Atlantic Ave., Boston • W. D. Tuck, Bourse Bldg., Philadelphia • Chas. M. Lewis, 985 Boulevard, N. E., Atlanta • R. A. Hoff, 5114 Stewart St., Cincinnati • John Leslie Paper Co., Minneapolis and Great Falls • Nassau Paper Co., St. Paul • California Printers Supply Co., 411 E. Pico St., Los Angeles • L. W. Dunlap, 7711 Miramonte Blvd., Los Angeles • Wm. Goodwin, 420 S. San Pedro St., Los Angeles • John C. Nicholson, 582 Howard St., San Francisco • Edward Hauenschild, Honolulu, T. H.

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## *Beauty Treatments* **ON PHOTOGRAPHS BY SUPERIOR**

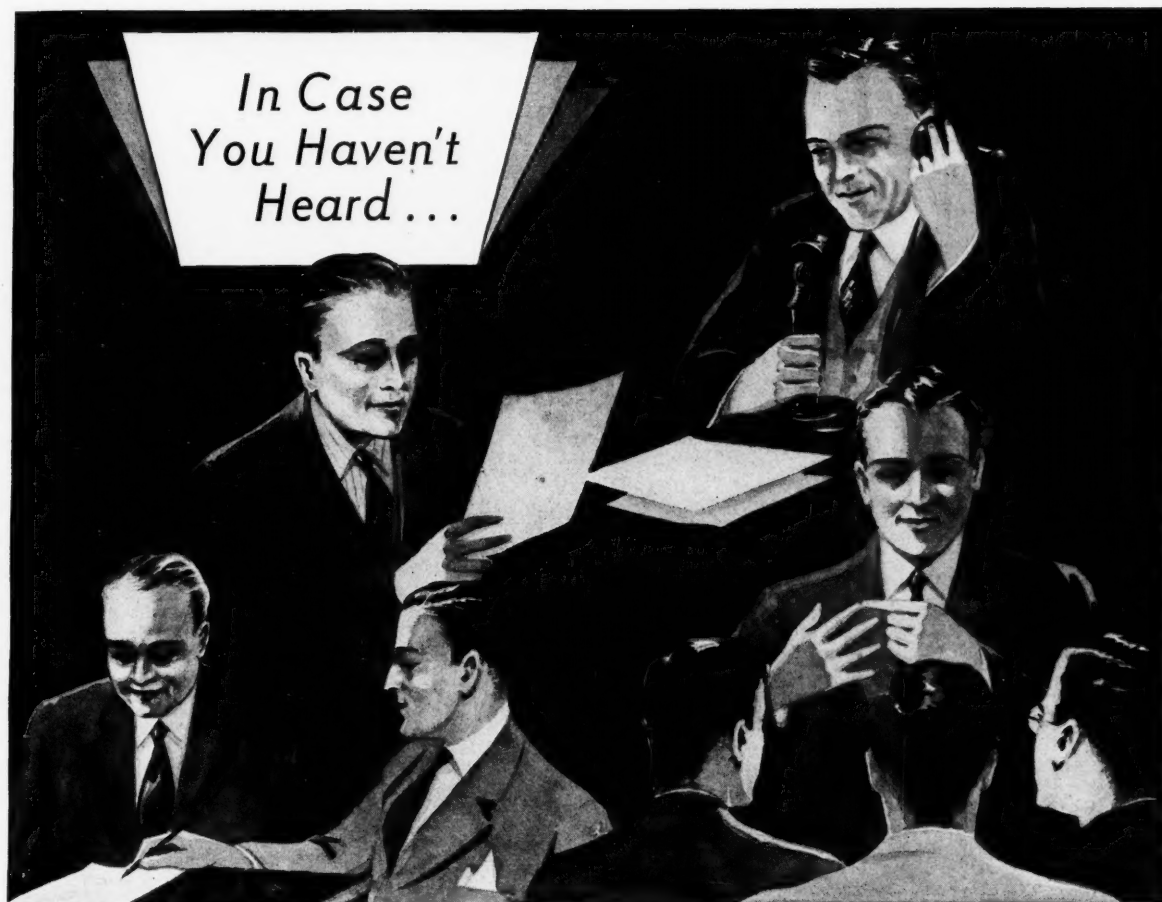


We agree with the woman—a little retouching helps appearances every time! An expert touch here, a softening stroke there and that faded, washed-out look disappears. Let Superior bring your photographs to life! You'll be surprised what our retouching artists can do to the most commonplace subjects. We have both the experience and equipment to put just the right touch in retouching. In addition, we can place at your service a completely modern photographic studio and a staff of illustrators. Next time the occasion arises, try out these special phases of our complete engraving service—you and your customers will agree that Superior's finished product is truly superior!

If you are located outside of Chicago, our special mail department is equipped to give you the same high standard of service we give to our local clients. Write today for facts.

*Superior*  
**ENGRAVING COMPANY**  
215 W. SUPERIOR ST., CHICAGO, ILL.

*In Case  
You Haven't  
Heard...*



## ... There's A NEW Electrotpe Molding Material **TENAPLATE**

It's a real innovation, the first entirely new development in electrotyping since the turn of the century. Introduced four years ago, Tenaplate is used today by leading electrotypers in five major continents.

Tenaplate consists of a sheet of aluminum, supporting a softer molding composition, coated with the highest grade of polishing graphite. It makes a mold that produces shells with all the hardness, detail, and durability that fine printing demands.

With Tenaplate molds, you get a cleaner, more

faithful impression of original engravings and type, better printing surfaces, perfect uniformity in plates. Halftones come up clearer—no hard edges. Type is sharp and distinct—no excessive wear—no distortion—never returned to the composing room full of wax. Even hairline rules reproduce without a break. Plates hold up better on long runs.

Leading electrotypers use Tenaplate and will gladly tell you more about it. If, for any reason, your electrotyper can't supply you, write for list of foundries in your territory using Tenaplate. They are prepared to furnish full information—

**TENAK PRODUCTS, INC.**  
8 S. Dearborn Street, Chicago



SET IN MEMBERS OF THE LUDLOW EDEN AND TEMPO FAMILIES. PRINTED FROM TENAPLATE ELECTROTYPE.

★ ★ ★ ★ ★ ★ ★ ★

*Please Mention The INLAND PRINTER When Writing to Advertisers*

11



## The Gentle Art of Walking the Plank

**T**HIS fantastic step was introduced by the heartless, roving pirates of old, who bound and blindfolded their victims preparatory to a forced plunge into the briny deep.

Today the buyer of rollers may be bound by habit or blinded by conflicting claims and statements as to the proper roller to purchase to efficiently serve a *specific purpose*.

There are, however, many fine products on the market worthy of serious consideration, time-tested and hardened for the rigors of strenuous service. Rollers made by Ideal belong in this classification, and unsolicited endorsements from many of the largest plants throughout the United States give the positive assurance that these rollers will live up to every claim made for them.

Consider for a moment these many advantages of

the Ideal Vulcanized-Oil Distributing Rollers, Ideal Process Rollers and Ideal Synthetic Rubber Rollers for use on letter presses and high-speed rotaries:

MADE OF MATERIAL SOFT ENOUGH TO DO  
AN EXCELLENT PRINTING JOB  
NO SHRINKING, EXPANDING OR MELTING  
ABSOLUTE CONCENTRICITY  
NO BREAKING-IN OR AGING NECESSARY  
PROPER SUCTION OR TACK, WITH AN  
AFFINITY FOR INKS  
YEAR-AROUND SERVICE  
LONG LIFE  
ECONOMY OF COST AND OPERATION

With this modern roller equipment you can look forward to clear skies and calm seas ahead. They are a decidedly profitable investment for your plant and will pay big returns by saving both time and material as well as by producing better results.

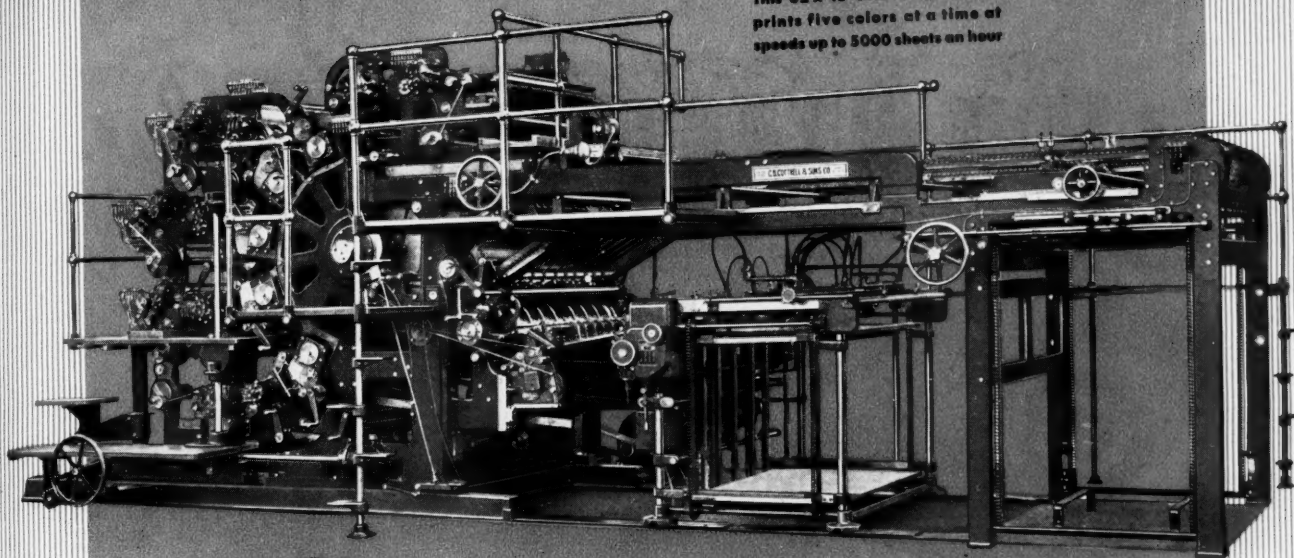
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**IDEAL ROLLER & MFG. COMPANY**  
CHICAGO      Branch sales offices located in principal cities      NEW YORK



This 32 x 45 Cottrell Color Press  
prints five colors at a time at  
speeds up to 5000 sheets an hour



# Color IS TODAY'S KEY TO PRINTING PROFITS

There is no question about the demand for color printing. There is no question, either, that color printing in volume is distinctly a Cottrell rotary press job. Printers equipped with Cottrell color presses . . . with Cottrell standards of ink distribution, close register, and uniform impression . . . are equipped to handle large contracts economically and profitably. Information about the latest Cottrell presses and new developments for magazine and multi-color printing will be furnished on request.

**C. B. COTTRELL & SONS CO., WESTERLY, R. I.**  
NEW YORK: 25 EAST 26th STREET • CHICAGO: 332 SOUTH MICHIGAN AVENUE  
CLAYBOURN DIVISION: 3713 NORTH HUMBOLDT AVENUE, MILWAUKEE, WISCONSIN  
SMYTH-HORNE, LTD., 1-3, BALDWIN'S PLACE, GRAY'S INN ROAD, LONDON, E. C. 1

# COTTRELL

NO TIME OUT FOR...

*makeready*



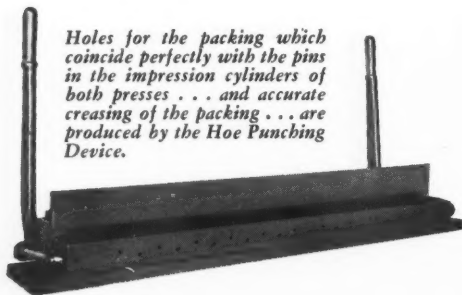
*Hoe magazine presses  
run, produce and earn  
continuously with . . .*

*new* **HOE**

**PRE-MAKEREADY PRESSES**

*With cylinders of the same diameter and equipped with ink motion, the Hoe Pre-makeready and Proof Press duplicates the printing conditions of the Hoe Magazine Press.*

*Holes for the packing which coincide perfectly with the pins in the impression cylinders of both presses . . . and accurate creasing of the packing . . . are produced by the Hoe Punching Device.*



A magazine press in miniature . . . the new Hoe Pre-makeready and Proof Press . . . duplicates the printing conditions of your Hoe Magazine Press. It provides a convenient, low-cost means of running proofs and preparing makeready while the big machine keeps turning . . . producing and earning . . . without idle press time for such operations.

With the use of the Hoe Punching Device, tympan paper and overlays can be prepared on the Hoe Pre-makeready Press which are ready for immediate transfer to Hoe Magazine Presses.

These new Hoe devices provide an excellent means of reducing makeready costs. They not only take such work off the larger machine and save expensive unproductive time, but they also increase the net production for a given period of time and help to speed up delivery schedules. Write for additional information.

**HOE**  
*builds the best*

**R. HOE & CO., Inc.**

**General Offices: 910 East 138th Street (at East River)  
NEW YORK, N. Y.**

BOSTON • SAN FRANCISCO • CHICAGO • BIRMINGHAM • LONDON

# 99 PER CENT EFFECTIVE



## THE NORTH AMERICAN HOME EXPOSITION,

held at Madison Square Garden, May 14-23, 1937, attracted many thousands of visitors. Exhibits included every phase of modern home building and equipment, landscaping and financing.

*Ask for "In Step with the Times". It gives you much timely information.*

## DEXTER FOLDER COMPANY

28 West 25rd Street, New York

PHILADELPHIA—Lafayette Building

Fifth and Chestnut Streets

CHICAGO—117 West Harrison Street

BOSTON—185 Summer Street

CLEVELAND—1931 East 61st Street

ST. LOUIS—2082 Railway Ex. Bldg.

ATLANTA—Dodson Printers Supply Co., 231 Pryor Street, S. W.

SAN FRANCISCO, LOS ANGELES

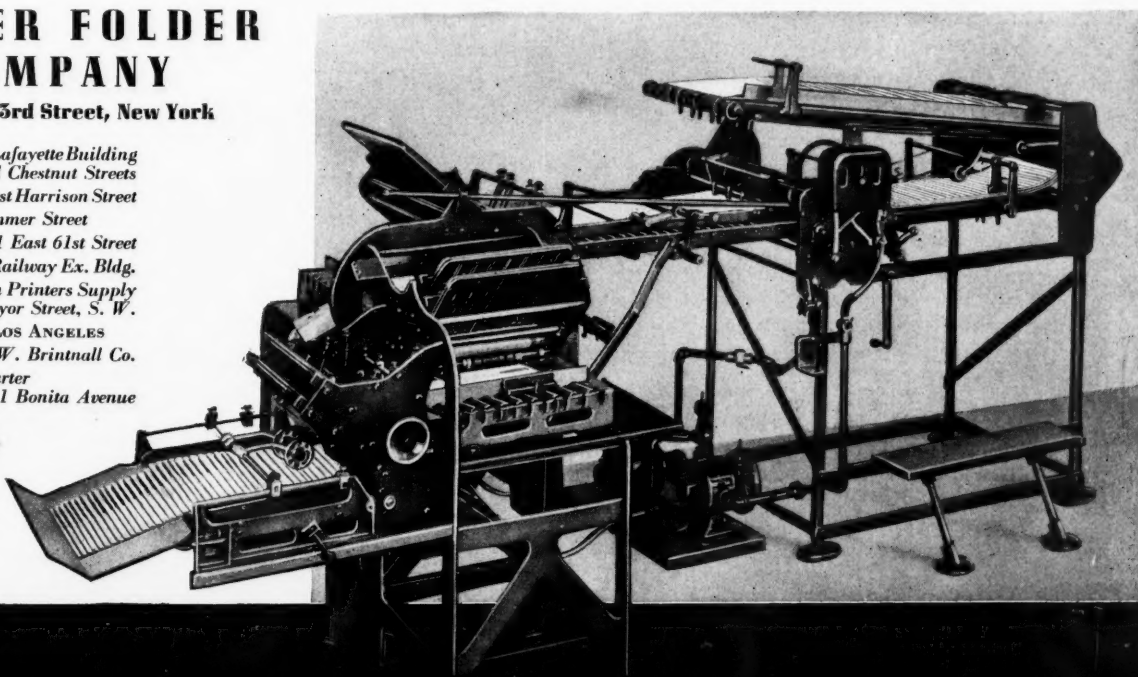
SEATTLE—Harry W. Brintnall Co.

DALLAS—J. F. Carter

5241 Bonita Avenue

**THE CLEVELAND**

Model "Double O"  
Folder with continuous feeder.  
Powered by Kimble.



*105 pieces of exceptionally high-grade literature* were distributed by the Exhibitors at the North American Home Exposition at Madison Square Garden.

*104 pieces* — almost 100% — including booklets, circulars, mailing pieces and dealer helps, of four pages to sixteen pages and cover, come within the Size Range and Folding Range of the MODEL "DOUBLE O" CLEVELAND FOLDER.

This folder not only meets the present day demand for variety of folds in advertising literature — it handles this class of work at higher average speeds than any other type or make of folder, and at lowest cost per 1000.

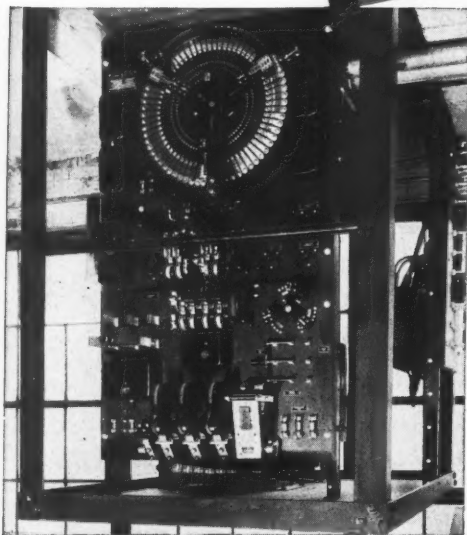
The MODEL "DOUBLE O" folds sheets ranging in size from 4 x 5" to 22 x 28" in a great variety of parallel and right angle signatures.



# ONE UNIT, BLACK—TODAY

# 4 UNITS, 5 COLORS—TONIGHT

**Perfect Speed  
Regulation for  
All Combinations  
from One G-E  
Automatic Con-  
troller**



*In Shaw-Chicago's plant, this G-E a-c full-automatic controller provides precise speed regulation for any combination in from one to five colors*

**F**ROM the new Duplex Unitubular press at Shaw-Chicago's plant is run a wide variety of jobs, from one color to five colors. For this press one G-E full-automatic controller provides the exact speed regulation for any combination. This involves a wider range of load conditions than heretofore deemed practical for a single drive.

To meet this requirement, General Electric applied a special wide-range load-adjusting device whereby performance is equally as good at fractional as at full load. Never before has an application of a-c press drive and

control given such performance in fulfilling requirements for extreme flexibility in press operation.

When you are considering press equipment, it will pay you to buy G-E press drive and control for any size or type of press or auxiliary equipment. General Electric Company, Schenectady, N. Y.

**Shaw-Chicago Printing Company**  
PRINTERS AND PUBLISHERS

April 6, 1937.

Mr. F. S. Peasley,  
General Electric Co.,  
230 So. Clark St.,  
Chicago, Illinois.

Dear Mr. Peasley:

The special motor and control equipment which the General Electric Company furnished for our New Duplex Unitubular press is operating perfectly.

For our work, which consists of both color and black printing, we use various combinations of the units of this press. The close regulation of speed, which the G-E equipment makes possible, is very essential for satisfactory operation under these varying conditions.

Your equipment has fulfilled all of our requirements and we are well satisfied with it.

Very truly yours,

SHAW-CHICAGO PRINTING CO.

*W. W. Buchman*  
W. W. Buchman, Vice President.

bt

## GENERAL ELECTRIC





*In jewelry there is no "14 CARAT GOLD OR EQUIVALENT"*



*In silverware there is no "STERLING OR EQUIVALENT"*

**And in Paper  
there is  
HAMMERMILL  
BOND  
but no equivalent**

**J**UST AS Sterling is the standard for silverware, so among business papers Hammermill Bond has become the standard by which buyers judge value.

Thousands of users will agree that **THERE'S NO EQUIVALENT FOR HAMMERMILL BOND.** Compare its writing characteristics . . . its clean erasing qualities . . . its sharp, clear printability and consistent press performance. Hammermill Bond is uniform. Colors are clear and un-

fading. Every sheet has the character, bulk and feel that mark good paper.

**THERE'S NO EQUIVALENT FOR HAMMERMILL BOND . . .** for economical letterheads that must command respect . . . for mailings that must get results . . . for business forms that must transmit information cleanly, accurately and stand up under office handling. For every job that must combine good paper and good printing, profit-wise

printers have learned to depend on Hammermill Bond for better performance in the shop and customer satisfaction after the run is finished.

**THERE'S NO EQUIVALENT FOR HAMMERMILL BOND.** A quarter of a century of national advertising has made Hammermill Bond the best known line of business paper in the world. Your customers respect the Hammermill name, and they respect your judgment when you furnish them Hammermill Bond.



Hammermill Paper Company, Erie, Pa.

I. P. 7-37

Please send me the Working Kit of Hammermill Bond.

Name

Position

(Please attach to your business letterhead)

*Please Mention The INLAND PRINTER When Writing to Advertisers*

**REPEAT  
REPEAT  
REPEAT**

**I**T IS THE FUNCTION of Blotter Campaigns to repeat. Repeat the message, repeat the copy angle, repeat the layout, repeat the trademark and the signature.

The essence of advertising is this element of repetition. You must hammer an idea if you want to get it across.

Blotters are a perfect medium for the repeat technique. The Blotter Campaign is a logical use of this tried and true method.

*Repeat your sales with Blotter Campaigns.*



**ALBEMARLE**  
PAPER MFG. CO., RICHMOND, VA.  
MAKERS OF ALBEMARLE BLOTTING



*Press Performance  
Utility Value  
Appearance*

## NATION WIDE PAPERS

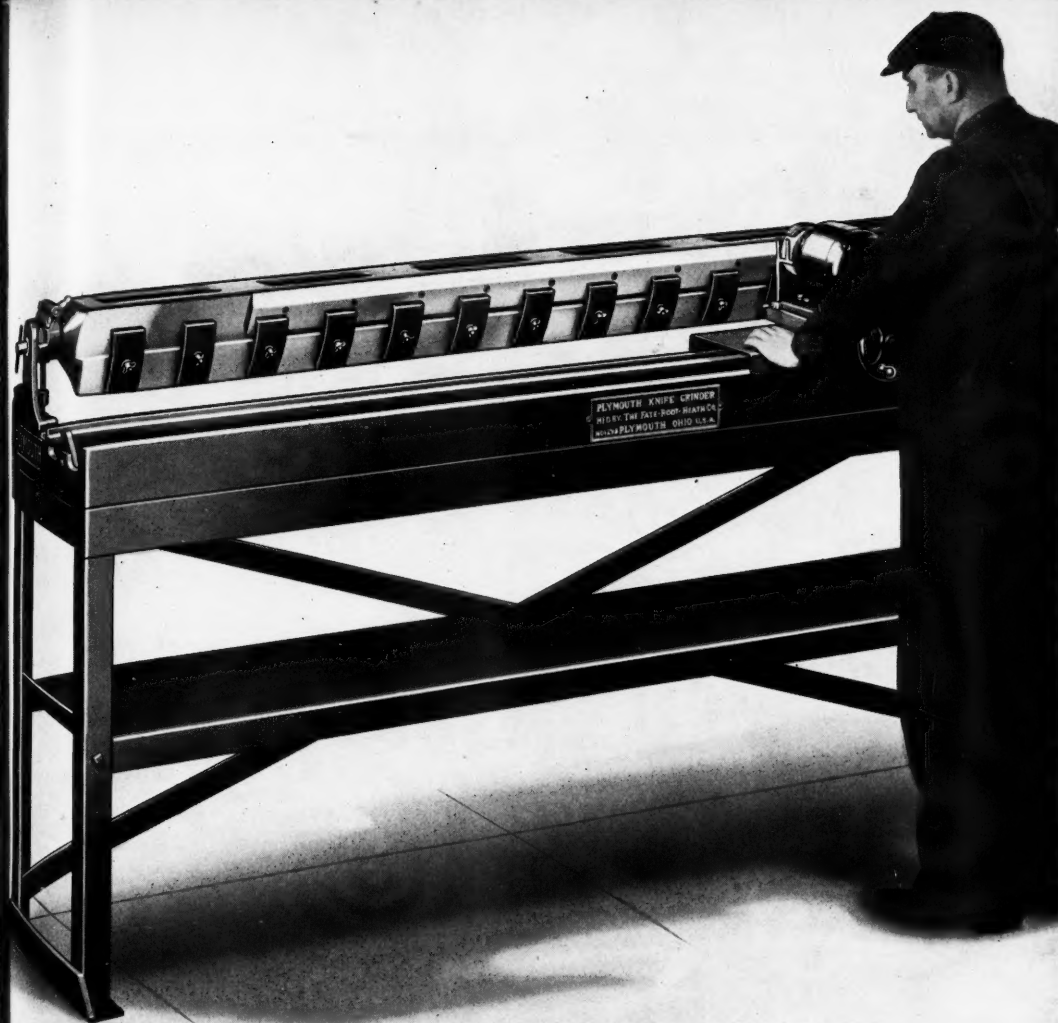
Nationwide Bond	Brite Opaque
Nationwide Bond Env.	Nonstop Mimeo
Medalist Bond	Nation Wide Mimeo
Medalist Bond Env.	NW Text
Compass Bond	Nation Wide E.F.
Compass Bond Env.	Nation Wide Super
Compass Ledger	Nation Wide Eggshell

**N**ATION WIDE PAPERS, INC., is an association of leading paper merchants operating in the United States. This organization was formed for the purpose of creating and marketing standardized qualities of paper products which carry the Nation Wide stamp of approval. These products are given Nation Wide distribution through the membership of the organization.

### *Distributors of NATION WIDE PAPERS*

Austin, Texas . . . . .	San Antonio Paper Co.
Billings, Mont. . . . .	Carpenter Paper Co.
Boston, Mass. . . . .	Carter-Rice & Co., Corp.
Cheyenne, Wyo. . . . .	Carpenter Paper Co.
Chicago, Ill. . . . .	Bradner Smith & Co.
Des Moines, Ia. . . . .	Carpenter Paper Co.
Detroit, Mich. . . . .	Chope-Stevens Paper Co.
Fort Worth, Tex. . . . .	Carpenter Paper Co.
Grand Island, Neb. . . . .	Carpenter Paper Co.
Great Falls, Mont. . . . .	Carpenter Paper Co.
Great Falls, Mont. . . . .	The John Leslie Paper Co.
Harlingen, Tex. . . . .	San Antonio Paper Co.
Indianapolis, Ind. . . . .	C. P. Lesh Paper Co.
Jackson, Miss. . . . .	Townsend Paper Co.
Jackson, Tenn. . . . .	Martins-Currie Paper Co.
Kansas City, Mo. . . . .	Kansas City Paper House
Lincoln, Neb. . . . .	Carpenter Paper Co.
Little Rock, Ark. . . . .	Roach Paper Co.
Los Angeles, Cal. . . . .	Carpenter Paper Co.
Memphis, Tenn. . . . .	Taylor Paper Co.
Milwaukee, Wis. . . . .	Bradner Smith & Co.
Minneapolis, Minn. . . . .	The John Leslie Paper Co.
Ogden, Utah . . . . .	Carpenter Paper Co.
Oklahoma City, Okla. . . . .	Carpenter Paper Co.
Omaha, Neb. . . . .	Carpenter Paper Co.
Pocatello, Idaho . . . . .	Carpenter Paper Co.
Portland, Oregon . . . . .	Carter-Rice & Co., Corp.
Providence, R. I. . . . .	Carter-Rice & Co., Corp.
St. Louis, Mo. . . . .	Beacon Paper Co.
St. Paul, Minn. . . . .	Nassau Paper Co.
Salt Lake City . . . . .	Carpenter Paper Co.
San Antonio, Tex. . . . .	San Antonio Paper Co.
San Francisco, Cal. . . . .	Carter-Rice & Co., Corp.
Seattle, Wash. . . . .	Carter-Rice & Co., Corp.
Sioux City, Ia. . . . .	Carpenter Paper Co.
Springfield, Mass. . . . .	Carter-Rice & Co., Corp.
Topeka, Kansas . . . . .	Central-Topeka Paper Co.
Wichita, Kansas . . . . .	Kansas City Paper House
Worcester, Mass. . . . .	C. A. Esty Paper Co.

**NATION WIDE PAPERS, INC.**  
20 North Wacker Drive  
Chicago, Illinois



## PARTIAL LIST OF USERS

Blackwell-Weilandy Co., St. Louis  
 Con. P. Curran Printing Co.,  
 St. Louis  
 Interstate Printing Co., St. Louis  
 Von Hoffman Press, St. Louis  
 John Borman & Son, Detroit  
 Gregory, Mayer & Thom, Detroit  
 Ockford Printing Co., Detroit  
 G. A. Ackerman Paper Mills,  
 Chicago  
 Acme Paper Box Co., Chicago  
 Blakely Printing Co., Chicago  
 Chicago Card Board Co., Chicago  
 Columbia Bank Note Co., Chicago  
 Robert O. Law Printing Co.,  
 Chicago  
 Magill Weinsheimer Co., Chicago  
 C. O. Owen Co., Chicago  
 Poole Bros. Inc., Chicago  
 Regensteiner Corp., Chicago  
 Shelmar Products Co., Chicago  
 Swift & Co., Chicago  
 Tallman-Robbins Co., Chicago  
 United States Sample Co.,  
 Chicago  
 University of Chicago Press,  
 Chicago  
 Philadelphia Bindery,  
 Philadelphia

# SAVE 50% TO 75% ON YOUR KNIFE GRINDING COST!

Let's take inventory in your plant—find out how many straight edge tools you have. Ready? There are paper knives, linotype knives, ink fountain blades, metal shear blades, and . . . plenty! Your plant needs a Plymouth Knife Grinder. The Plymouth is amazingly accurate, long lived, easy to operate. Any man in your employ can put a keen, sturdy edge on your blades, which

will give you 25% to 50% more service—without the slightest danger of burning or drawing the temper. The Plymouth cuts grinding costs 50% to 75%, saves time, prevents costly delays. It's a precision machine, made by a company that has built Knife Grinders for thirty-four years. It's proven. It's fully guaranteed. It's an honest bargain.

## PLYMOUTH KNIFE GRINDER

"IT PAYS FOR ITSELF"

THE FATE-ROOT-HEATH CO.  
 PLYMOUTH, OHIO

Send me your bulletin describing the PLYMOUTH KNIFE GRINDER.

Name

Company

Address

City  State

# AVALANCHE *Bond*

## THE BOND WITH A DUAL PERSONALITY



*Pressroom Satisfaction*



*Customer Satisfaction*

50<sup>th</sup>  
ANNIVERSARY  
Gilbert Quality Papers

Not all rag bond papers have the dual characteristics of pressroom economical workability and enthusiastic customer acceptance. Papers that avoid pressroom problems may not "click" with the customers idea of a desirable letterhead paper or vice versa.

But in AVALANCHE BOND these two opposing qualities have been fused into one, resulting in a happy unity of moderate price (25% white rag content), efficient shop performance and customer satisfaction. AVALANCHE BOND is made in all standard weights and attractive tints to complete the picture.

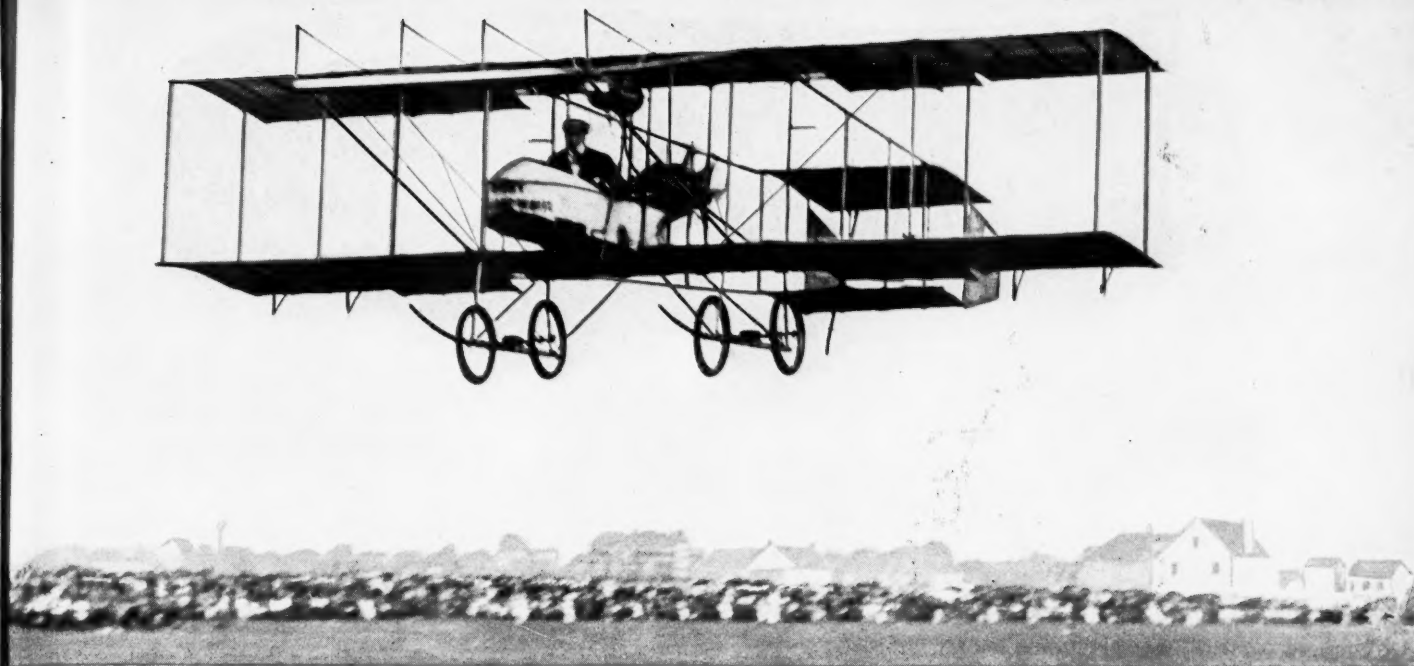
Why not improve your competitive position with this well known brand made by Gilbert Paper Company who have devoted their entire resources to the manufacture of fine writing and ledger papers for the past 50 years. A trial order from your nearest paper merchant will convince you.



OTHER POPULAR GILBERT PAPERS: Dreadnaught Parchment, Lancaster Bond, Valiant Bond, Radiance Bond, Resource Bond, Dreadnaught Ledger, Lifetime Ledger, Old Ironsides Ledger, Dauntless Ledger, Entry Ledger.  
DISPATCH SIX STAR LINE: Dispatch Bond, Dispatch Ledger, Dispatch Onion Skin, Dispatch Safety, Dispatch Index, Dispatch Manuscript.

**GILBERT PAPER COMPANY, MENASHA, WISCONSIN**





**A Record Breaker,** the first mail-plane . . . long since replaced  
by modern air transports . . . forced into discard by demand for faster air mail service.

Old equipment is giving way to new in every industry . . .

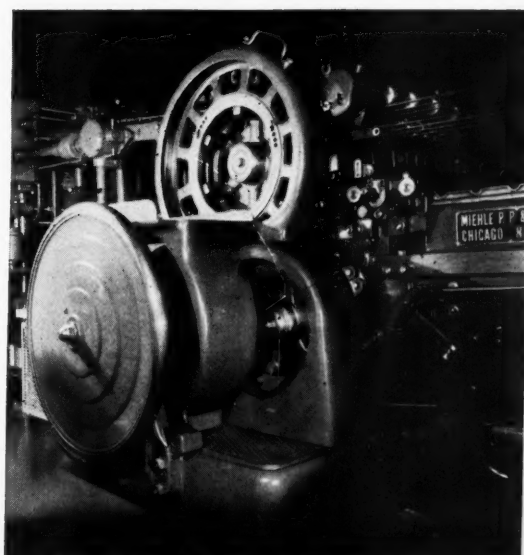
Obsolete presses, still in use, can no longer compete  
in the printing industry of today . . . Progress demands  
their replacement by fast, automatic machines.

The modern Miehle 41 Single Color Automatic Unit  
takes a sheet as large as 28 x 40½ inches and will print  
in accurate register at speeds from 1600 to 3000 im-  
pressions per hour.

*Motored by KIMBLE*

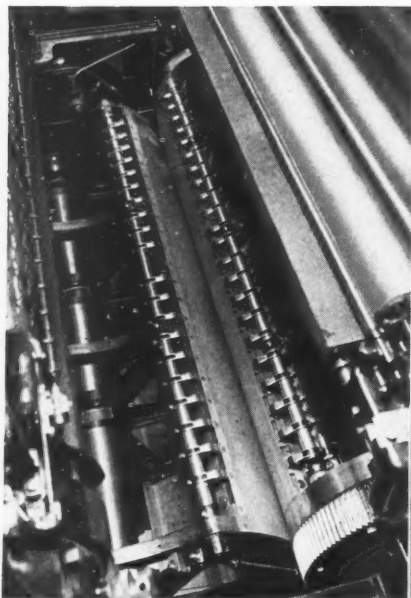
*Print it on a Miehle*

Visit our Demonstration Rooms at  
the General Offices, 14th Street  
and South Damen Avenue, Chicago



**MIEHLE PRINTING PRESS & MFG. CO.**

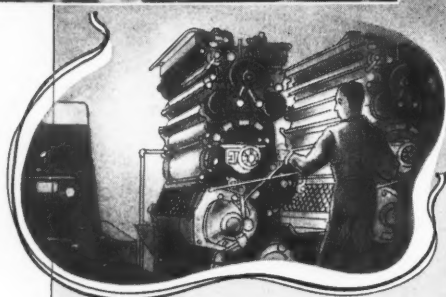
CHICAGO NEW YORK  
SALES OFFICES IN PRINCIPAL CITIES



# Double Size

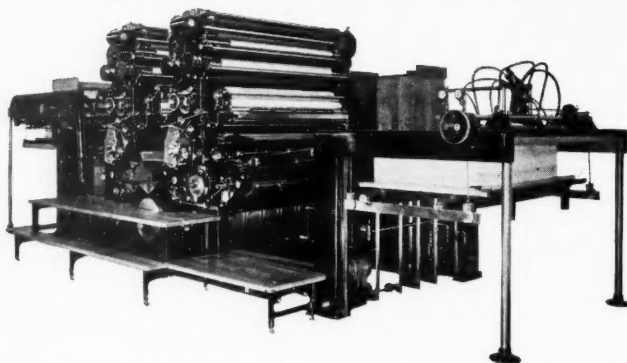
## TRANSFER CYLINDER

A HARRIS PATENTED FEATURE:



### Some Features of HARRIS COLOR GROUP

1. Revolutionary Harris H. T. B. Stream Feeder
2. Precision Tapered Pre-loaded Roller Bearings
3. Choice of Feed Roll or Rotary 3 Point Registering mechanism
4. Micrometer Dials for setting printing pressures
5. Quick Change Plate Clamps
6. Double size Transfer Cylinder
7. Inker load eliminated from printing coupler
8. Harris Cleanable Ink Fountain
9. Adjustable Ink Vibration.



● The Harris double-size transfer cylinder makes possible a minimum number of sheet transfers between colors. It also permits greater accessibility between units. Two sets of grippers on the transfer cylinder alternately take the sheets from the first to the second color. This use of two sets of grippers on a double-size transfer cylinder is not the same as two sets of grippers on a double-size impression cylinder. In the case of the double-size transfer cylinder the relative position of the front edge of the sheet is not disturbed, and accurate transfer and register between colors is assured.

*Press shown is the LSX 41" x 54"-2 colors*

# HARRIS OFFSET PRESSES

**HARRIS • SEYBOLD • POTTER COMPANY**

General Offices: 4510 East 71st St., Cleveland, Ohio • Harris Sales Offices: New York, 330 West 42nd St. • Chicago, 343 South Dearborn St. • Dayton, 813 Washington St. • San Francisco, 420 Market St. • Factories: Cleveland, Dayton

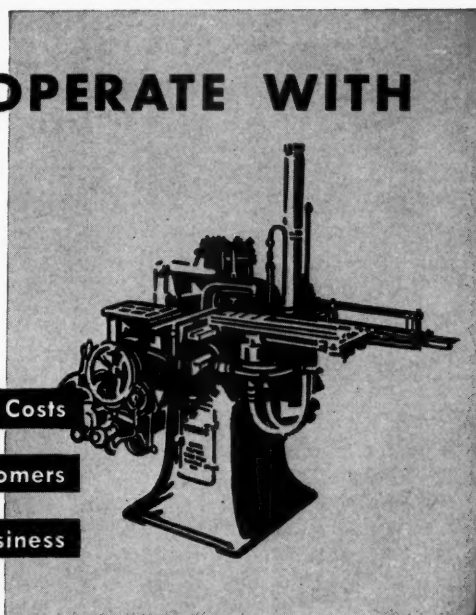
# MONOTYPE OWNERS OPERATE WITH

*These Advantages:*

**FLEXIBILITY — Cuts Costs**

**HIGH QUALITY — Holds Customers**

**VERSATILITY — Builds Business**



The most profitable and efficiently operated commercial and job composing rooms are those in which a choice in method of production can be made between all machine-set, all hand-set, or machine typesetting supplemented by hand work—they choose the best method for each job. ★ Such a composing room must inevitably be Monotype-equipped—for the Monotype is the only typesetting machine which also makes display type, rules, borders, slugs, leads and other materials used in hand composition. ★ The versatility and flexibility of the Monotype System and the high quality of printing done from Monotype-cast type are the foundations of profitable operation for job and commercial printers and publishers throughout the entire world.

Complete Information  
Given Upon Request

**LANSTON MONOTYPE MACHINE COMPANY**

Monotype Building, Twenty-fourth and Locust Streets, Philadelphia, Pennsylvania

---

Composed in Monotype Twentieth Century Series and Cochin Bold Italic

*Please Mention The INLAND PRINTER When Writing to Advertisers*



# *Smooth Sailing? . . . Yes,* *with* **BUCKEYE COVER**

**W**HEN a job comes into the printing office the printer wants to know . . . Can it be produced without trouble and with profit? Will the work and the cost please the customer?

When printers in distant places, personally unknown to us, take the trouble to write us that they have found that the surest way to avoid comebacks is to use Buckeye Cover, we think there can be no better testimony as to the worth of the paper.



In most American printing offices Buckeye Cover is a standard specification. We often hear from men who have used it for a generation. In shops where Buckeye is regularly used there is Smooth Sailing.

**THE BECKETT PAPER COMPANY . . . Hamilton, Ohio**

*Makers of Good Paper Since 1848*



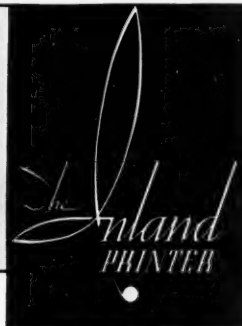
"WINDWARD BEAT"

*By E. W. Rector Wooten*

Printed by The Birmingham Eccentric, Birmingham, Michigan, from four-color process plates made by Service Engraving Company, Detroit, and used for an insert in *The Adcrafter*, official publication of The Adcraft Club of Detroit.



Published and Copyrighted, 1937. The Inland Printer Company, Chicago



J. L. Frazier, Editor

July, 1937

## CONCILIATION SETTLES DISPUTES

*Remarkable success achieved in establishing employer-employee harmony in the British Printing and Allied Trades. Joint Industrial Council formed by Federation of Master Printers in conjunction with the trade unions*

By **HARRY WHETTON**

*Editor of The British Printer*

**T**OLERANCE towards the views and opinions of the other man, the exercise of ordinary common sense when meeting the apparently conflicting views of employer and employee—these virtues have been cultivated so consistently that the relationship between employer and employee in the British Printing and Allied Trades is almost exemplary.

It must be remembered that possibly in no other trade or profession does the constantly varying demand upon knowledge and skill, upon time and perseverance factors, hence on the human element, offer such innumerable and unexpected instances of possible friction. It must also be remembered, however, that the members of these industries are educated people who realize that printing is a major industry with many stubborn features.

To make the ideal of coöperative effort tangible and practical, the Joint Industrial Council—its title is self-explanatory—was formed by the British Federation of Master Printers in conjunction with the trade unions in the printing and allied industries. To quote from a statement by the chairman, J. Crowlesmith: "The function of the J. I. C. is not to settle differences, but to assist the parties to settle their own differences. The negotiating of hours, wages, and the like, is not, and never has been, the function of this council. The greater success which it has had in comparison with other J. I. C's is in a great measure due to the fact that it has refrained from acting as a negotiating body in disputes."

Prominent in the work of the Joint Industrial Council is the vigorous operation of the health committee. This is responsible for the special preparation of quite a series of leaflets dealing with such subjects as good lighting of printing offices, dangers of defective eyesight, dermatitis, sickness in the printing industry, healthy habits, health in the work shop, bronzing in letterpress and lithographic printing, lead poisoning, advice about teeth, precautions against consumption. In addition there are several convalescent homes available to the printing trade and facilities are given in connection with the Printers' Pension Almshouse and Orphan Asylum Corporation. There is also, for demonstration purposes, a museum—the Home Office Industrial Museum—which presents examples of methods of providing for the safe running of machinery, various types of electric and gas lighting, demonstrations of ventilation, fire prevention, and general welfare.

Typical of the work of the Joint Labor Committee of the J. I. C. this year is the series of conferences on the reduction of hours question, the trade unions asking for a forty-hour week to replace the present forty-eight-hour week. The unanimity of the men's associations made it imperative that the subject be well considered.

Other subjects which are occupying the various committees deal with apprentices, their ratio and education, overtime-working rates, local customs as affecting hours, variation of scales for operating the new machines, and the daily subjects of dis-

agreement which are apt to crop up where various processes and methods are in use.

Conferences took place between the British Federation of Master Printers and the Newspaper Society, and the Executive Committee of the Printing and Kindred Trades Federation. The meetings ended in a deadlock and, on the men's society demanding a special meeting of the Joint Industrial Council, a conciliation committee of that body was convened.

This committee recommended that the parties meet again without reference to their respective mandates to consider the possibility of reaching an agreement on some new basis satisfactory to both sides.

This was promptly accepted and four conferences took place between this committee and the executive of the Printing and Kindred Trades Federation. Here the former stated that the possibility of reaching an agreement on some new basis must depend on the extent to which the unions were prepared to collaborate in making that new basis practically and economically possible for the industry and outlined certain proposals which would assist the employers in meeting the differences of labor and increased cost.

As one result the employers offered a reduction for day workers from 48 to 46 hours a week. The employees countered with 44; the 46 was rejected. Then a special J. I. C. meeting was convened and as a result the men's societies recommended that their members take a ballot vote recommending acceptance of the employers' final forty-five-hour-week offer.



Provided this arrangement is accepted by the unions and ratified by the employers organizations, the date of operation and any minor matters requiring negotiation will be settled between the parties.

Adjustments refer to night workers where their forty-four-hour week would be reduced by 1½ hours of commencing and ceasing work to be regulated by mutual arrangement, piece rates to remain as at present and as affecting the Hours and Holiday Agreement. Also for a new apprentices ratio and revision of overtime

rates and conditions. The agreement to extend for a definite period of five years.

Study of the J. I. C.'s constitution and rules, summarized below, should give a clear picture of its scope and aims.

Knowing that any problem to be considered by a joint committee of employers and employees will be sifted through the finest mesh of argument so that every possible point of view will be brought to bear upon it, no one enters lightly upon the responsibility of setting conciliation machinery in motion. Also the instinctive

tendency is to allow for the other man's outlook, training, and environment. Thus mutuality of understanding is present from the outset.

The main feature of conciliation effort has been utilized on many difficult problems. The questions in the dispute are first put forward by the accredited representatives of the employers' or employees' side raising the problem; a conciliation committee is appointed and in nearly all instances the way to peace has been pointed out by mutual understanding.

● **CONSTITUTION.** The Joint Industrial Council is an Association of (1) employers who are members of the British Federation of Master Printers, and who employ members of a Federated Trade Union, and (2) trade unions affiliated with the Printing and Kindred Trades Federation. No members of any organization not in harmony with the objects of both Federations shall be eligible for membership of the J. I. C.

**OBJECTS.** To secure complete the organization of employers and employees throughout the trade.

To promote good relationship between employers and employed; to secure co-operation and the recognition of mutual interests; to encourage direct contact between employers and workers; to devise ways and means of settling any differences that may arise; to resist the action of those who would injure the fair standard of prices and wages by disposing of their goods or labor at less than the standard mutually agreed upon; and to do all things possible for the betterment of the trade and conditions.

To establish uniform working hours and conditions.

To assist in the maintenance of such selling prices as will afford reasonable remuneration to employers and employees.

To establish means of ensuring to the workpeople the greatest possible security of earnings and employment, without restriction upon change of employer; and to endeavor to minimize unemployment and casual labor.

To secure recognition by all persons in the trade of agreements relating to wages and working conditions.

To provide means for securing to the workpeople a greater share in and responsibility for the determination and observance of the conditions of health and comfort under which their work is carried on.

To take in hand the question of apprenticeship conditions; the adoption of suitable methods of selection for appren-

## CONSTITUTION AND RULES OF THE



### *Joint Industrial Council of the Printing and Allied Trades of Great Britain and Ireland*

tices, and the technical training of the apprentices learners, and journeymen throughout the whole industry; removal of blind-alley occupations; the improvement of processes, machinery, and organization, and appropriate questions now relating to management and the examination of industrial experiments, with special reference to coöperation in carrying new ideas into effect, and full consideration of the workpeople's point of view in relation thereto. The better utilization of the practical knowledge and experience of the workpeople, with provision of facilities for the full consideration and utilization of acceptable inventions and of improvements designed by employers or workpeople, and for the adequate safeguarding of the rights of the designers.

To consider, report, advise, and make representation upon any proposed legislation affecting the trade; to combine and secure full and proper observance of the House of Commons Fair Wage Resolution by public bodies.

To insist upon clean, healthy workshops, to encourage full and proper ventilation, clean surroundings and decent

habits; to promote the systematic observation of the health of the workpeople generally, and especially of young persons of both sexes until they reach the age of eighteen, in continuation of the methods in use in public elementary schools, and to combat the scourge of tuberculosis. To this end the Joint Industrial Council shall inquire and report upon the advisability of the creation of sanatoria and the like, controlled by the Joint Industrial Council or otherwise; in this connection to secure the services of medical inspectors to the end that men and women suffering from tuberculosis shall be ordered to cease work immediately and to receive treatment at the institution referred to, and to provide that some maintenance grant be provided to them during their stay in the sanatorium.

To encourage friendly intercourse between all engaged in the industry outside of working hours by means of sports and social clubs and by other means.

To encourage the establishment of welfare departments and the provision of meal rooms for workpeople.

To promote the recognition of merit and ability among workpeople variously employed in the trade.

For the purpose of administration there shall be in addition to the Joint Industrial Council, district committees, and such standing and sub-committees as the Joint Industrial Council shall decide upon from time to time.

The Joint Industrial Council shall comprise sixty members, thirty elected by the employers and thirty by the various trade unions, all of whom must be members of the Printing and Allied Trades in Great Britain and Ireland. It shall meet at least once each quarter on the second Wednesday in January, April, July, and October at 10 a. m. It shall have full power to consider all matters connected with the industry and to appoint standing or sub-committees for any purpose; such committees shall have power to consult experts.



It shall appoint and maintain its own secretaries and clerical staff, fix their duties and remuneration, arrange for its own accommodation and expenses.

All expenses of administration incurred shall be divided equally between the employers and the trade unions.

**DISTRICT COMMITTEES.** In each important town (including adjacent smaller towns) a district committee shall be formed comprising an equal number of employers and trade unions representatives. Each district shall register its formation and area with the secretaries of the Joint Industrial Council and annually send in lists of its officials.

The district committees shall have executive powers to deal only with matters within and concerning their respective areas. . . .

Each district committee shall convene a local annual conference at least three months preceding the annual convention, at which representatives of employers and employees from all works shall be invited to attend. . . .

**COMMITTEES.** There shall be the following standing committees and the chairman and vice-chairman of the council shall be ex-officio members of all committees: General-purposes committee, the finance committee, organization committee, the conciliation committee, health committee, unemployment committee, apprentices and technical-education committee.

**GENERAL RULES.** All committees shall comprise an equal number of employers and representatives of trade unions, each party electing its own men.

When the chairman is an employer, the vice-chairman shall be a member of a trade union and *vice versa*.

The chair and vice-chair shall pass from party to party annually.

Officers are elected for one year only.

**DISPUTES AND DIFFERENCES.** In the case of any dispute of a local character no strike, lock-out, or other aggressive or coercive action shall be taken until the matter in question has been placed by consent of the parties before the district committee or, failing such consent, before the conciliation committee of the council, and pending such reference the dispute shall remain in abeyance, the members of the union (or unions) to remain at work, and the employer (or employers) concerned not to persist beyond the point of protest. Both parties shall conform to normal conditions pending the reference.

In all cases where a dispute has been referred to the district committee and a settlement has not been effected, or where there is no district committee, the joint

secretaries of the council must be notified of the dispute at the earliest moment.

In the case of any dispute of a national character in which there has been failure to agree and which might lead to aggressive action, the parties of the dispute shall immediately advise the joint secretaries thereof.

**CONCILIATION COMMITTEE.** The president and vice-president of the J. I. C. for the time being, and four members from each panel of the J. I. C. shall comprise this committee. The four members of each panel shall be selected by the parties to the dispute.

In the event of a dispute arising between an employers' organization or a trade union which is a member of the Joint Industrial Council and a third party not a member of this council, which dispute is likely to involve working relations in the printing and allied trades, as represented on this council, then the joint secretaries shall at once be informed so as to enable the council to protect the interests of its members.

**WORKS-ADVISORY COMMITTEE.** Works Advisory Committees may be created in every office where possible, representative of management and work-people generally.

**ANNUAL CONVENTION.** There shall be an annual convention, consisting of the Joint Industrial Council with delegates from every district committee, in equal numbers of employers and employees, each side electing its own representatives. The meetings of the annual convention shall be open to all concerned in the trade as visitors. The function of the convention shall be limited to the discussion of matters of general principle affecting the printing and allied trades—under the heads of industrial, economic, legislative, and hygienic.

Agreed Principles include: (1) *Production.* That the employers shall have full advantage of the individual efforts and good will of all their employees to assist in economical production and generally in forwarding the interests of the respective houses.

That it is desirable to encourage scientific adaption of management, workers, and machines to the work, and that the functions of the district committees and works-advisory committees should include the application of this principle to individual cases.

(2) *Cost Finding.* That all employers should adopt and use for costing and estimating a uniform costing system approved by the Joint Industrial Council, or be guided by any schedule of hourly cost rates issued for their district and approved by the Joint Industrial Council.

# Shoemakers' Children

By Don Herold\*

● Printers are, as a rule, the worst self-advertisers in the world.

May I call something to your attention, Mr. Printer? You'll be startled. You'll be shocked. You'll hear something that is evidently as foreign to your thinking as Sanskrit. Advertising pays. Printing pays. Yes, sir, printing pays.

Mr. Printer, do you  
know that printing  
pays?



Yet, how often do you take a day off in the country to think about what you might do to publicize your business with printing? A day a month? Two days a month?

No. If you are the average printer, you will entertain, once or twice a year, a feeble impulse to advertise your own business. You may go so far as to have somebody design a couple of dummies, and then you usually let them lie around and collect dust for a year or two until they go out of style.

A printer ought to pump self-promotion into the mail every two or four weeks for life: happy, impulsive, half-cocked, spontaneous material to express the personality of his plant.

If his plant hasn't any personality to express, this is one way to get some.

I don't care what it costs. If it costs ten times as much per year as the figure you now have in mind, it will, nevertheless, pay. Printing pays.

In a few months or a few years you'll wonder what's happened to make your business so boomy.

It will be that advertising you did . . . in spite of yourself.

\*Reprinted from The Informant through the courtesy of the Zellerbach Paper Company, in the June issue of whose sprightly house-organ it originally was printed. Read it over again!

## BIRMINGHAM "ECCENTRIC" SAILS ON

By Edward P. Allen

GET A WHIFF of those fresh sea breezes (though this subject happens to picture one of the inland lakes) and just feel the thrill of riding the waves on the open water! That's the way the frontispiece of this issue of *THE INLAND PRINTER* makes your scribe feel at this season of the year. A rather unusual treatment, having the splashy effects of a boat riding the waves in a lake, and giving the appearance of a water-color drawing, prepared especially for use as an insert in *The Adcrafter*, official publication of the Adcraft Club of Detroit, this frontispiece was printed by the Birmingham *Eccentric*, of Birmingham, Michigan, working from plates made by the Service Engraving Company, Detroit.

The preparation and printing of this frontispiece by the *Eccentric*, through whose courtesy it was furnished for our use, leads to an interesting story. Located in a small town of approximately 10,000 population, about fifteen miles from Detroit, here is a printing concern that rates with the best from the standpoint of quality production. Devoting its efforts mainly to creative work, aside from the regular production of the newspaper, the company has made continuous progress throughout, or in spite of, the economic turmoil of recent years. Originally established as a weekly newspaper some fifty-nine years ago, the paper was taken over by its present owner in 1920. Since that time the character of the business has changed entirely; the paper is still being published and is now in a flourishing state, but production has been stepped up a good many notches by the addition of commercial printing, for the high quality of which the company has gained a wide reputation in recent years.

The past three years have seen an increase of about thirty in the number of people employed by the company, the present force numbering about seventy-five. Since 1929 the business has been increased some 50 per cent each year over the preceding year, and the plant's volume has been more than quadrupled in this seven-year period. That's a considerable record, we feel, one of which the company may well be proud. Twenty-nine house-organs are printed each month, yet this represents only about 25 per cent of the company's sales.

Located but a short distance from Detroit—a short distance for these days, only about fifteen miles—and but seven miles from the city of Pontiac, the company's salesmen cover these two cities

regularly, and automobile delivery enables ready service to these and other surrounding cities and manufacturing centers. A special telephone line connects the plant with the city of Detroit.

The present owner, George R. Averill, has taken a prominent place in various civic and other activities throughout the state of Michigan. As this is being written, early in June, he has just completed his term as district governor of Rotary International, and is attending the international convention in Nice, France. But George R. modestly gives credit for the building up of the commercial end of the business to his brother, Paul Neal Averill, who is in charge of sales.

Paul Averill has been with the *Eccentric* for eleven years. He first worked in the mechanical departments, having a natural interest in machinery. Later he worked in the advertising and news departments. In 1927 he was made advertising manager. At the end of 1930, the *Eccentric*, out of a field of 11,500, was listed as the largest weekly newspaper in America on the basis of advertising linage. Much was due to Paul Averill's recognition of the fact that a weekly publisher must serve, to a large extent, as the small-town merchant's advertising agency. Thirteen-, twenty-six-, and fifty-two-week campaigns were individually prepared for each merchant. It took a lot of time in the beginning, but after it got started, it proved to be easier than the old way. At that time (1930) the newspaper made up 90 per cent of the shop's business, job printing 10 per cent. The picture has changed some since that time.

Then Paul Averill decided to spend part of his time promoting the sale of job printing. He made some tentative excursions into Detroit and began, with what he calls "sheer luck," to sell a few jobs. In describing his early sales experiences he says, "My ignorance of the lack of proper equipment to do complete work—our equipment was just a couple of Gordon presses—is the only thing that gave us a start. I wouldn't have the nerve to do it over again, knowing now what I do about cylinder and automatic presses and up-to-date equipment.

"Strangely enough, the character of work we brought in never was quite too much over our heads, either on the basis of experience or equipment. We were pushed just fast and hard enough to get ahead without too much embarrassment." But this is merely another way of saying that the work was good. It wasn't luck, it

was shrewd salesmanship and excellent technical support from the boys out in back, that brought increasing success to the Birmingham *Eccentric*.

The next milestone was the acquisition of a house-organ—the Detroit Yacht Club's elaborate monthly magazine, *The Main Sheet*. This gave the shop considerable prestige, right off the bat. The house-organ field was rigorously canvassed. Today the *Eccentric* ranks close to the top among Michigan's house-organ printers.

The secret of the company's success? Well, we might take a little statement which George R. Averill made not such a great while back. It gives us a clue to at least part of the answer. "We go on the theory that our biggest task is to create," he said. "We do not try to compete for the standard printing forms—there is too much competition in that class of work. We work two shifts so we can rush work through when necessary. Our plant is small compared with the larger city printers, but we take no pride in mere size, anyway." And here's a significant statement: "We love our work, and we really work at it. All through the depression we were able to keep going with very little loss of time." Get that.

Another point that adds to the interest and unusualness of the situation: George Averill came into the printing field some eighteen or nineteen years ago from an entirely different field of activity. He started as a machinist's apprentice, then worked on the Great Lakes as a machinist, and at the age of twenty-six was chief engineer of a trans-Atlantic liner. Evidently the spirit of determination which enabled him to forge ahead in that line of work remained with him when he entered newspaper work in Detroit about nineteen years ago, and when he took over the ownership of the *Eccentric* in 1920. He is a past president of the Michigan Press Association—another evidence of his belief in taking an active part in the affairs of the industry.

Things are booming right along at the *Eccentric* plant, and maybe this statement of Paul Averill's will shed a little more light on the situation: "We have a comprehensive promotional program that works month after month—and we wouldn't dream of discontinuing it." Printers, everywhere, ahoy!

★ ★

### Another Reader Heard From

"Enclosed please find money order for 'Modern Type Display,' a book I've long wanted to own. . . . I also wish to compliment the editor on the superior publication he continues to issue every month. It is really outstanding.—C. VAN KOEVERING, Zeeland Record Company, Zeeland, Michigan.

# PLAN FOR PROFITABLE CONTROL

*Small or medium-size plants can adapt essential methods of executive control used by largest printers. Principles of report-presentation, given here, point the way to devising proper forms to fit individual problems*

By WILLIAM MARGULIES

THE INCREASING burden which new taxes and the keener competition place upon management today demands that every possible means be used to assure profitable operating results. Especially in the case of small and medium-size plants is this true, where slight fluctuations in income or expense may be enough to wipe out entirely any anticipated net profit.

The aim of the executive is to earn a desirable net profit. This he attempts to do by exercising complete control of his business. In only the smallest business can the executive command such control by personal supervision of all its activities; in all other cases he must depend upon information compiled for him by others. Thus one of his problems is the securing of all the information needed for his guidance without becoming lost in a mass of detail. Concurrently care must be taken in the desire to eliminate masses of detail not to lose perspective of the true picture of the business by cutting out essential data.

During the past two or three decades basic principles of managerial control have been developed which have had the effect of assuring the accomplishment of planned results. While the more outstanding applications naturally have been made in the larger plants, the same methods can be applied just as effectively in small plants. An understanding of these principles will go far in bringing net profits back to the small plant.

The success of every business depends upon a great number of influences originating both within and outside of the business. The degree of success attained by the individual enterprise varies with the skill which its management exercises in discovering these influences; measuring their scope and effect; and, based on this knowledge, taking the right action. All this is termed *executive control*, which, more formally stated, might be defined as *any system of coordinated procedures by which detailed information is collected for presentation to executive officers so that they may intelligently direct the activities necessary to operate their business profitably*.

It can be seen at once that to attempt to furnish executives with all the informa-

tion about every part of their business would so flood them with a mass of facts that they would have little time in which to digest them and measure their effect, and no time at all in which to get any work done. Therefore, one of the first laws which must be established is that: *90 to 95 per cent of the time every business is being run as planned; only the other 5 or 10 per cent requires the attention of the executives; and current infor-*

nished only with monthly reports of performance, and these in summarized form. However, since he is directly charged with maintaining the solvency of the business, the general manager should ask for daily statements of financial condition; but the directors will find monthly statements adequate for their needs.

With the definition of executive control and the principles of exceptions and detail-presentation as applied to execu-

DEPARTMENT		Hand Composition										June 3, 1937			
WORKMAN	FOR THE DAY						FOR 3 DAYS TO DATE								
	Total Hours	Prod. Hours	Percentage Actual Budget		Productive Hours Better Worse	Total Hours	Prod. Hours	Percentage Actual Budget		Productive Hours Better Worse					
Bob Smith	7.4	5.1	68.9	70.0		1.1	20.0	14.6	73.0	70.0	3.0				
Harry Brown	7.4	5.3	71.6	70.0	1.6		22.9	15.1	66.2	70.0		3.8			
Lou Jones	7.4	4.6	62.2	70.0		7.8	20.0	14.3	71.5	70.0	1.5				
Sol Daniels	8.0	2.8	35.0	70.0		35.0	22.0	14.1	64.1	70.0		5.9			
Walter Samson	7.4	5.0	67.6	70.0		2.4	15.0	10.4	69.3	70.0		0.7			
Al Robinson	8.0	6.3	75.0	70.0	5.0		22.1	16.1	72.6	70.0	2.6				
TOTALS	45.6	29.1	63.3	70.0		6.7	122.0	84.6	69.3	70.0		0.7			

Form 1. Designed to help the foreman control the productive efforts of each man in the hand-composition department. Percentage of productive time is compared with the standard percentage of 70

mation concerning only this 5 to 10 per cent should, therefore, be supplied to the executives. For effective control all procedures for the accumulation of data should be drawn up with the view toward reporting only the exceptions which are not in accordance with plans.

The amount and kind of detail which each particular executive is interested in varies. In general the principle involved in the choice of detail for executive reports may be stated as follows: *For greatest effectiveness the promptness, frequency, and amount of detail of reports should decrease as the executives who are to use them rise in the scale of responsibility*. Thus, a foreman, being closest to the employe or machine doing the work, should have daily information as to the performance of each man or machine in his department. The general manager, on the other hand, need be fur-

tive reports clearly in mind, we may now proceed to a discussion of the application.

Whether consciously realized or not management sets a standard of performance for each employe and machine; and from the foreman it expects supervision that will result in the attainment of these standards. Specifically the duties of the foreman might be said to be:

1. To see that the work done by each workman and by each machine in the department compares favorably with the work expected as to: (a) Quality, (b) Quantity, and (c) Efficiency;
2. To see that each job is finished in a reasonable time and at the proper cost;
3. To see that the total cost of running the department does not exceed the cost allowed; and
4. To see that the facilities furnished to the department for production are sufficiently utilized.



EMPLOYEE OR MACHINE		DEPARTMENT		Hand Composition		June 9, 1937
JOB NO.	CUSTOMER	OPERATION	Time Allowed	Time Taken	Better or Worse*	REMARKS
6723	Smith & Co.	Composition	1.2	2.1	0.9*	Copy illegible
6772	Advance Corp.	Corrections	1.7	2.5	0.8*	
TOTALS FOR THE DAY			2.9	4.6	1.7*	
SAVING OR LOSS* @ \$2.55 AN HOUR					\$4.34*	
TOTALS TO DATE			23.0	28.6	5.6*	
SAVING OR LOSS* @ \$2.55 AN HOUR					\$14.28*	

Form 2, showing how jobs that have not been done in scheduled time are reported. All jobs that have taken a minimum of 10 per cent longer (or less) time to complete than scheduled are so listed

The foreman has a real job, and the right kind of reports can help him. Form 1 is designed to assist the foreman in controlling the productive efforts of each man in the hand-composition department. The same form can be used for practically every other department in the plant. In the report illustrated the total hours and the productive or chargeable hours in the hand-composition department are reported for each man every day together with the same information accumulated since the beginning of the month. The percentage of productive time is then computed and compared with the standard percentage of 70 which each man is expected to have. Failure to come up to this standard is shown by entry of the deficiency in the column headed "Worse," and successful attainment of the standard is indicated in the column "Better." The efficiency of the entire department as a whole is shown by totaling the time of all the men and computing the productive percentage as indicated on Form 1.

With regard to the work of each man this report gives but part of the information needed for best control. The report shows that of the total time worked each man has been engaged in a so-called chargeable operation for a satisfactory proportion of the total. Still, an inefficient compositor could be kept busy a high percentage of his time and not produce enough work to be profitable. It is, therefore, necessary for the foreman to know exactly what work has been produced by each man; but, applying the principle of exceptions, only those jobs that have not been done in scheduled time should be reported.

The daily order report illustrated in Form 2 shows how this is done. A sepa-

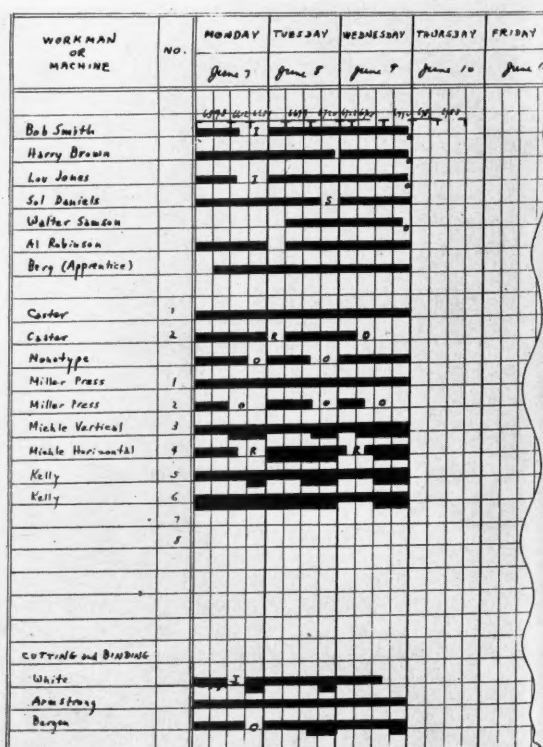
rate report is prepared for each employee or machine daily. All jobs that have taken a minimum of 10 per cent longer (or 10 per cent less) time to complete than has been scheduled for the operation are listed. For the purpose of emphasizing any loss incurred by reason of excess time, cost of this excess for the day and to date is computed. In the report shown, the compositor spent 1.7 hours longer than allowed on two jobs. The cost of these 1.7 hours was \$4.34. While in the case of hand composition the proportion of labor in the total hour-cost is high, so that an hour of lost time costs little more than the workman's wages, in the case of machine departments it can readily be seen that an hour's time wasted can result in a loss of many times the employee's wages. For this reason particularly the daily order report is valuable.

The foreman knows still another responsibility, to see that jobs are finished on time. This duty is important for two reasons: (1) Delay in completing work when promised will cause customers to become dissatisfied and may result in loss of business; and (2) Extra time taken to complete a job is expensive.

In the control of work in progress the use of a layout chart such as shown in Form 3 is extremely helpful. For a plant with total men and machines of between 25 and 30, the entire productive facilities of the plant can be placed on one sheet of standard chart paper 11 by 17 inches in size. Such a chart obtained as a stock size will cover operations for a two-week period of work.

The chart here illustrated differs from the other two forms so far described in that it is informally prepared (usually being made in pencil) and entries are made on it continually during the day. Each workman's name or each machine number is listed on a separate line of the chart, and in the vertical columns are entered the days of the month. When an order is taken a separate time slip is prepared for each operation, the time allowed for the operation being shown. Before sending the order into the shop the order clerk enters all the time slips on the chart in the following manner:

The column for each day is divided into four parts. Each division represents two hours, so that by placing a bracket at any point, in this fashion, [ , it can be indicated that a job is to be started at that time. Similarly, by placing a bracket at a later point, like this ], the finishing time can be shown. The clerk thus



Form 3. The beginning and ending time of each operation is thus informally recorded on the layout chart by the clerk. Each job is charted



records on the layout chart the beginning and ending time of each operation. In this way a picture is available at all times showing the foreman what men and machines have work ahead for them and which ones are free or soon will be free. Furthermore, by writing the order number between the brackets for each job the particular jobs that are being worked on in the shop are indicated.

At the end of each day the time reports will show the jobs which have been finished (or the proportion finished) and the time taken on each one. The clerk then draws a thin line connecting the two brackets for each job if the operation has been completed, or only part way if the operation is only partly finished, and in the column for the day draws a heavy line to represent the total time of the man or machine. In Form 3 we see that starting Monday morning, June 7, until Wednesday evening, ten jobs were assigned to Bob Smith. Of these, seven have already been completed and three are still to be worked on. One job, Number 6787, was done before two others that were scheduled ahead of it. The chart also shows that on Monday, for a period of almost four hours, and again on Wednesday for a little less than an hour, Bob Smith did not work. This last is important and the letters on the chart indicate the reasons for idleness as follows:

A—Absent. E—Waiting for set-up. G—Green operator. H—Lack of help. I—Lack of, or inadequate, instructions. M—Lack of materials. O—Lack of orders. P—Lack of power. R—Machine under repairs, or repairs needed. T—Lack of necessary working tools. V—Holiday. Again referring to the chart in Form 3

DEPARTMENT Kiehle Horizontal No. 4					June, 1937			
EXPENSES	FOR THE MONTH				FOR 6 MONTHS			
	Actual	Budget	Better	Worse	Actual	Budget	Better	Worse
Wages	208.30	196.20		12.10	1,285.00	1,181.50		103.50
Power	21.46	20.85		.61	120.76	125.10		3.66
Supplies	12.14	11.37		.77	70.04	65.00		1.04
Maintenance	6.00	6.13	.13		39.00	39.44	.44	
Repairs	135.17	4.29		130.88	282.22	27.08		255.14
Spoilage	1.75	1.15		.60	18.13	7.94		10.19
Idle Time					11.77			11.77
TOTAL DIRECT COSTS	344.82	239.99		104.83	1,834.92	1,450.66		384.26

SUMMARY			
	Month	6 Months	
Total Hours Operated	360.0	2,030.0	
Total Productive Hours	260.6	1,597.4	
Actual Productive Percentage	72.4	76.8	
Budgeted Productive Percentage	80.0	80.0	
Actual Percentage Better or Worse*	7.6*	3.2*	
Budget Cost per Productive Hour	\$ 1.70	\$ 1.70	
Actual Cost per Productive Hour	2.96	2.30	
Ratio of Actual Direct Cost to Budget Cost	174%	135%	

Form 4. Costs for each department or machine are budgeted, compared with actual monthly costs

we note that Bob Smith lost four hours because of inadequate instructions on some of his jobs; that almost the entire hand-composition department had to quit work Wednesday about an hour ahead of time because of a lack of orders. The number of O's appearing lower in the chart shows a lack of sufficient orders

to keep the monotype and the small presses active. The Miehle Horizontal Number 4 broke down twice within three days, probably from old age or from overwork, since it appears that the larger presses have all been working overtime. With such a complete picture of the entire plant always before him, the foreman knows at all times the status of production in the shop and can keep orders moving continuously and smoothly from start to finish of the work.

We have thus far considered mainly the time element involved in the operations over which the foreman is taking charge. The foreman must, however, also see that the work that is produced

DEPARTMENT Press Room		June 1937									
MACHINE	No.	FOR THE MONTH					FOR 6 MONTHS				
		Total Hours	Fixed Cost	Cost of Idle Time	Idle Time by Causes					Total Hours	Fixed Cost
		Idle	per Hour	per Hour	P	O	I	H	S	Idle	per Hour
Miller	1	6.0	.21	1.26	6.0					58.4	.21
Miller	2	85.3	.21	17.91	4.2	65.1		16.0		391.8	.21
Miehle Vertical	3		.52							10.2	.52
Miehle Horizontal	4	1.1	.57	.63			1.1			6.7	.57
Kelly	5		.65							13.1	.65
Kelly	6		.43							4.0	.43
	7										
	8										
Totals		92.4		19.80	4.2	71.1	1.1	16.0		497.2	

REMARKS:

Form 5. Monthly summarization of idle hours by men and machines; total cost of this wasted time is analyzed according to responsible cause. This statement is a logical complement to the layout chart illustrated (Form 3)

June 9, 1937

CASH ACCOUNTS: Balance in Banks at Beginning Receipts: Accounts Receivable Bank Loans  Total Payments: Accounts Payable Payroll Bank Loans Equipment  Miscellaneous Balance in Banks at End	FOR THE DAY		FOR 8 DAYS TO DATE	
		2,761.04		3,265.03
	589.28		3,866.57	
		589.28		3,866.57
		3,350.32		7,131.60
	1,000.00		2,991.28	
	100.00		615.00	
			1,000.00	
			200.00	
		1,100.00	75.00	3,881.28
	2,250.32		2,250.32	

ANALYSIS OF LIQUID CONDITION:				
Cash Accounts Receivable Total Accounts Payable Notes Maturing Within Ten Days  Excess of Quick Assets over Current Liabilities	T O D A Y		SAME DAY LAST MONTH	
		2,250.32		2,534.88
		13,274.84		15,997.91
		15,525.16		18,532.81
	5,665.04		5,668.51	
	500.00		500.00	
	6,163.04		6,168.51	
	9,362.12		12,364.30	

SALES:			
Today Yesterday Same Day Last Year		DAY	TO DATE
		688.32	4,612.37
		410.11	3,419.12
		518.20	3,972.15

REMARKS:
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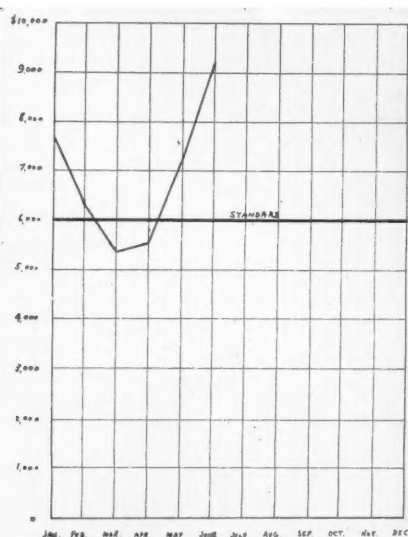
Form 6. Report giving general manager a daily statement showing exact position of the business with reference to cash balance, regular receipts, disbursements, liabilities, and sales trend

is done at the lowest cost. As an aid to accomplishing this purpose the costs for each department or machine must be budgeted for each month, and the actual cost at the end of the month compared with the budgeted figures. In Form 4 we

see the statement of direct costs of Miehle press Number 4 for the month of June and for the six months since the beginning of the year. In this report, which is prepared for the benefit of the foreman, only the direct costs of the press are con-

sidered. Indirect costs, those over which the foreman has no control, are omitted. The purpose of these reports is not primarily to indicate the entire cost of operation but to control and reduce the cost; and since the foreman can be held accountable only for costs over which he has control, none but those costs should be charged to him. For press Number 4 we see, therefore, that in June wages were too high by \$12.10, power cost was excessive by 61 cents, supplies costing 77 cents more than budgeted were consumed, spoilage was 60 cents more than estimated, and repairs cost \$135.17 during the month instead of the \$4.29 which was budgeted.

The total direct expenses for the month were \$144.83 more



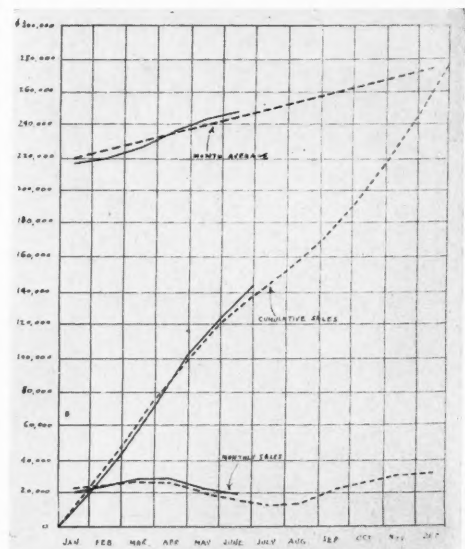
Form 7. Graph showing entire year's condition on one sheet, giving excess of liquid assets over current liabilities at the end of each month during the year

than budgeted, and for the six months \$384.86 greater. The other information on the report is self-explanatory.

Finally, it is a duty of the foreman to see that men and machines are idle no longer than an irreducible minimum of time. Through the use of the layout chart, as we have seen, idle time can be considerably cut down. Since it will be, nevertheless, incurred to some extent, idle time should be reported each month on a special report (Form 5). Here the number of idle hours each month is summarized by men and machines and the total cost of this wasted time analyzed according to responsible cause. This statement is a logical complement to the layout chart; the chart is the means by which idle time is kept at a minimum, and the idle-time report measures the cost in dollars and cents.

In the scale of executive responsibility the factory manager ranks immediately above the foreman. His authority extends to the foreman, who in turn directs the work of the actual productive men and machinery. Since the factory manager is thus interested solely in the performance of the heads of departments, reports to him should be in such form that only the results of departmental operations are presented to him.

In general the duties of the factory manager coincide with those of the department foremen, but in broader scope. For this reason control reports to him will in most cases resemble and very often be identical with reports to foremen, the information, however, representing results for departments or groups of productive units. The forms thus far



Form 8. Sales by month and cumulative for the year. Dotted lines represent sales that have been budgeted for the year, and solid lines represent the actual sales

reproduced will, therefore, serve to illustrate the reports for the benefit of the factory manager as well as for the various factory foremen.

Reports for the use of the general manager differ considerably in amount of detail and in the frequency with which rendered from the reports for the use of foremen and the factory manager. The general manager stands at the top of the scale of executive responsibility and, in accordance with the principle of report-presentation earlier enunciated, reports for his use are furthest removed in point of time from the actual occurrence of work and the information presented is shown in broadest outlines.

One of the prime responsibilities of the general manager is to see that the business is maintained in a sound condition and that sales progress satisfactorily. The matter of solvency is of first importance because a business cannot continue to exist unless it can pay its bills as they mature. For this reason the general manager must have a daily statement showing concisely the exact position of the business with reference to its cash balance, its regular receipts and disbursements, its current liabilities, and the trend of the sales volume. (Form 6.)

Graphic presentation of information possesses advantages that no other means of presentation can have. Wherever possible, graphic charts should, therefore, be used. Form 7, for instance, covers an entire year's condition on one sheet, 8½ by 11 inches, and presents the excess of liquid assets over current liabilities at the end of each month of the year. In addition to merely furnishing the bald facts

FOREMAN OR DEPARTMENT	All	W E E K		TO DATE FOR MONTH		TO DATE FOR YEAR		REMARKS
		Time Saved or Lost*	Costs Saved or Lost*	Time Saved or Lost*	Costs Saved or Lost*	Time Saved or Lost*	Costs Saved or Lost*	
EMPLOYEE OR MACHINE								
Hand Composition		21.4*	51.57*					
Slug Caster		.2*	.00*					
Monotype Keyboard		.6	1.43					
Monotype Caster		.1*	.20*					
Kiehle Vertical		7.2*	8.50*					
Kiehle Horizontal		2.1*	4.05*					
Kelly		1.4*	3.22*					
Kiehle Units		1.8*	6.48*					
Cutters		.3	.99					
Folding Machine		.4*	.99*					
Stitchers		.1	.10					
Bindery		3.3	3.14					
Totals		30.3*	75.35*					

Form 10. Weekly summary of daily order reports recording the time and money lost on account of waste motion in each department of the factory. Waste-losses for the year to date are indicated

as to the liquid status of the company this chart indicates changing relationships from month to month and points an immediate warning finger toward any undesirable trends that may be arising.

At least two other graphic charts should be included among the general manager's list of indispensable reports: Form 8, sales by months and cumulative for the year; and Form 9, cumulative profit or loss compared with budget. When one realizes that the general manager bears the final responsibility for the earning of a net profit in the business and that sales are the original source of earnings, the importance of these two charts will be appreciated. In Form 8, for example, the dotted lines represent the sales which have been budgeted for the year, and the solid lines represent the actual sales. This chart, usually called a Z-chart because of its general outline, indicates vividly three important facts about the actual and budgeted sales:

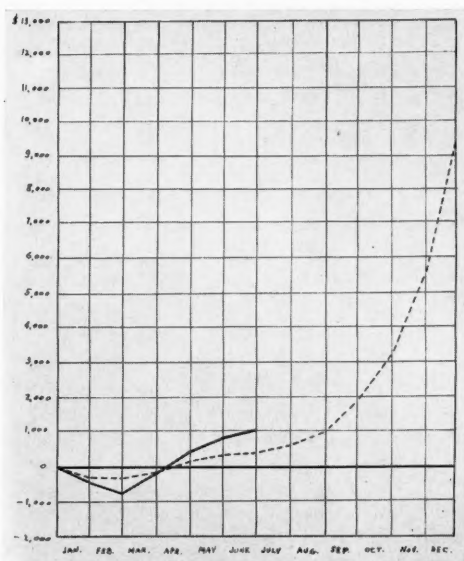
- (1) The sales for the month;
- (2) The sales since the beginning of the year; and
- (3) The total sales for the preceding twelve months as at the end of any month (the trend of sales).

From the chart as illustrated we find that sales in January and February fell below the amount estimated for those two months; in the other four months which have thus far transpired the sales exceeded the estimated amounts. The chart also shows that the total sales since the first of the year

were over \$5,000 greater than anticipated. For the entire preceding twelve months the sales amounted to \$250,000, whereas it has been estimated that they would amount to \$245,000 by the end of June. On the whole the sales have been maintained at a satisfactory level.

Form 9, exhibiting the profit-and-loss situation, shows the amount of profit or loss since the beginning of the year. For the first month of the year the budget estimated a net loss of about four hundred dollars; instead, a loss of over six hundred dollars was sustained. In February the budgeted loss was a slightly lower figure, and the actual loss even greater than in January. The graph disclosed this information to the executive as forcefully as a blow in the face. Investigation in this case revealed that the sales were lower than anticipated those months, and pressure exerted on the sales force had the desired effect of bringing sales up. Besides, it was discovered that pressroom salaries were much too great for current production requirements. Reduction to a minimum force brought costs of this department in line so that in May and June the net profits, while modest, were, nevertheless, on the right side of the ledger and exceeded the amounts budgeted at the start.

A final report relates to the control of work on individual orders. In Form 2 was illustrated a daily order report through which the foreman is informed each day of the individual jobs on which the workman or machine has expended an excessive amount of time. In a printing plant, next to the obtaining of a sufficient volume of sales, the adequate utilization of equipment ranks as the



Form 9. Showing amount of profit or loss since beginning of year. Losses are plainly indicated to the executive



largest loss or profit producer. This is why the foreman is so keenly interested in the daily time and production of each man under his wing. That is why the factory manager is so anxious in regard to the efficiency of every productive department, and requires a daily summary of the excess time taken on jobs and of the idle time in each department. That is why, too, the general manager demands a weekly summary of all these daily order reports recording the time and money lost on account of waste motion in each department of the factory. Form 10, presenting this information to the chief officer of the concern, makes provision for reporting waste-losses not only for the current week, but also for the month and for the year to date. The value of this is quite obvious.

There is little question that the need for effective control in the small plant today is urgent. To cut costs to a minimum and keep them there, to obtain a sufficient volume of sales at prices that pay, to manage labor so as to secure a

fair return for the wages paid—these and the thousand and one other problems of the small plant demand a knowledge of facts before action can be taken.

The reports illustrated in this article have been chosen for the stress which each lays on a particular problem. They do not in any sense represent a complete "system" which can be lifted bodily and transplanted into any concern. They have been reproduced, rather, for their value in demonstrating and making clear the rules of administrative control referred to as the principles of exceptions and the presentation of detail.

Every business in its details is different from every other business. Principles of management, on the other hand, do not change. If the principles of report presentation are clearly understood, the proper forms can readily be devised to fit the individual business. That, after all, is the real test of management: to adapt to one's own use the experience of others so that the good feature may be taken advantage of and the bad ones avoided.

## VITAL FACTOR

IT is a common habit with printers to think of seventy-two points as equal to one inch in length—of six picas as equal to an inch—nine picas as equal to an inch and a half—twelve picas two inches, and so on. With the eye alone it is just about impossible to detect the difference between six picas (seventy-two points) and one inch. Yet there is a decided difference. In the general run of single forms in the commercial job shop, the usual six-picas-to-the-inch practice is practical enough. For, strictly speaking, there is but one-fourth of a point lacking in an inch and this is quite inconsequential. So one might reason.

But in the matter of book forms with many pages, or in the multiple form of several-up, this one-fourth of a point to the inch is a vital factor in accuracy. When a form is made up accurately to pica measure it will be found to lack just two points in every eight inches—four points shy in sixteen inches—eight points shy in thirty-two inches—and a whole pica shy in forty-eight inches.

Now, if the paper is cut according to the inch measure (which is always the case) and the type form is made up to pica or printers' measure, it is easy to see why the two do not jibe. For the sake of accuracy and efficiency both the type form and the paper should be measured from the same standard. Either the type form should be made up to inch measure, or else the cutting machine should be equipped with a pica measure. Both the printer and the man who cuts the paper should be able to talk in the same language if disputes are to be avoided.

In this day and age one does not like to say that a thing is impossible. And yet, to change the pica system so that it would exactly match or equal the inch or linear measure is probably a hopeless impossibility. Likewise it is just as impossible to think of changing the inch measure to equal the pica or printers' measure.

But, since the present point system was a distinct and invaluable improvement over the old system of brevier, long primer, and the like, the day may come when a new printers' measure will supersede our present one—a measure that will exactly equal the inch or linear measure. It's a possibility!

In the meantime would it not be a fine departure from an old custom to have cutting machines equipped with pica measures? If such a machine were to be placed on the market printers generally would welcome it now with out-stretched arms. But of course that is up to the manufacturers.—ANOLD DE VIL.



"That's all the furniture we've got down here."



# They **TALKED** about **TYPE**

● In Chicago last month a small and rather surprising group of men met around a luncheon table in a private dining room in the Bismarck Hotel and engaged in some rather surprising "off-the-record" conversation. At the invitation of **THE INLAND PRINTER** the group had assembled informally to honor an eminent type designer, a man who is seldom seen outside his native haunts—Sol. Hess, of the Lanston Monotype Machine Company, Philadelphia. Gathered around him were some of the typographic designers and authorities whose names are as familiar to the graphic arts world as the names of the standard type faces themselves. And yet some of these men were meeting for the first time. Rarely has such a variegated group come together under such informally social circumstances—and rare indeed was the rich exchange of "shop talk" that resulted. For these men—competitors, some of them, in a professional way—talked freely and ardently of their deepest concern: the creation and use of *type*, past, present, and future. It was the intimate, broad-vi-

sioned kind of talk that the layman, alas, seldom hears—the talk of rival experts, behind the scenes, united by a common enthusiasm and a true regard for exceptional craftsmanship and talent.

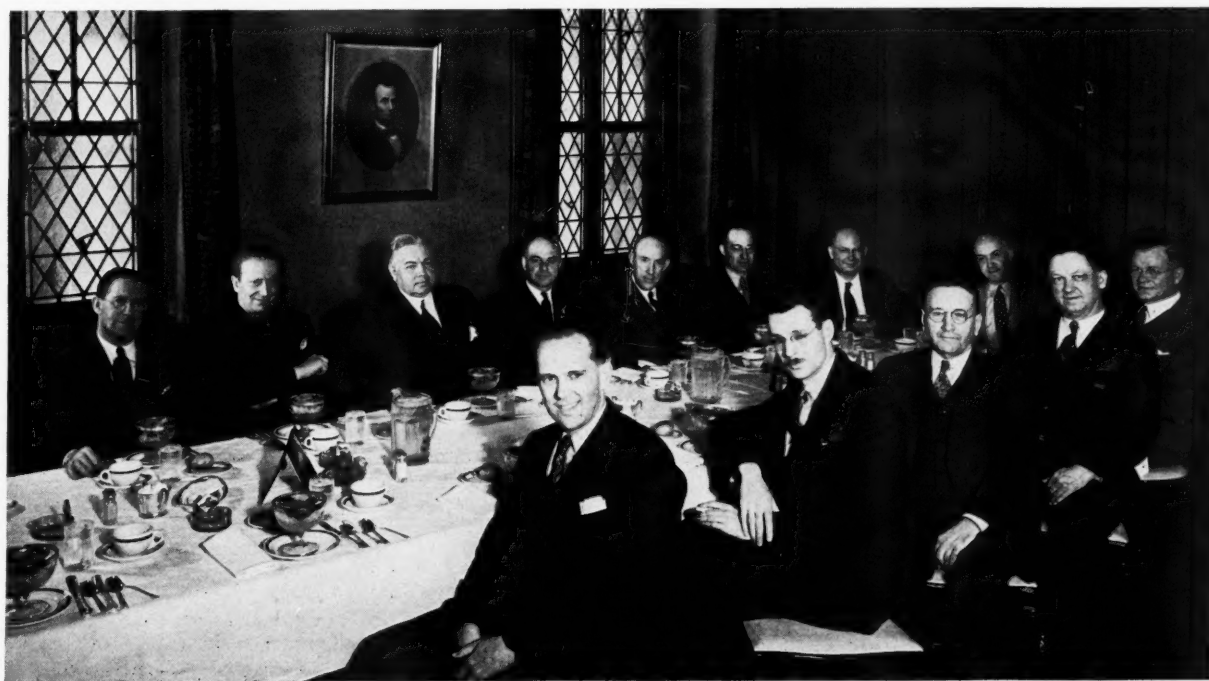
There was, to name at random, Oswald Cooper, probably the most modest and retiring designer who ever dipped a pen, and whose Cooper Black has helped to make type history. There was R. Hunter Middleton, whose part in the creation of Ludlow type faces has constituted one of the outstanding design achievements of the past five years. There was Douglas C. McMurtrie, director of typography of the Ludlow Typograph Company, internationally known historian, writer, and lecturer on typographic lore, whose brilliant series of articles on the beginnings of printing, published recently in **THE INLAND PRINTER**, has probably done more to clarify this controversial subject than all other kindred research to date.

There was Harry L. Gage, vice-president of the Mergenthaler Linotype Company, a charming gentleman who smokes a meditative pipe and knows as much

about the ins and outs of type and type production as any man in the graphic arts today. Frank M. Kofron was there too, just returned from a year's study and research in Vienna and elsewhere on the Continent. There was Walter F. Melton, the printer, about whom will be found an article elsewhere in this issue; and Clinton F. Hicks, Chicago manager of American Type Founders. John S. Plummer, Chicago manager of the Intertype Corporation had expected to be present but was detained at the last minute. From abroad there was K. Hildesheimer, European representative of some leading supply houses in the United States. It was a field day for typography, sure enough.

And of course there was Sol. Hess. Although he has been associated with the monotype company for thirty-five years, he is perhaps better known, as a personality, in Europe than he is in this country. For when he hasn't been abroad, studying and working with the famous type men of the Continent, he has kept close to his own desk and drawing board. It is unlikely that Chicagoans would have

*To honor Sol. Hess, associate art director of the Lanston Monotype Machine Company, Philadelphia, this group met on June 30 at the Bismarck Hotel, Chicago. Mr. Hess is at the head of the table (wearing coarse-screen halftone cravat). Around the table, starting at far side, left: William R. Joyce, western representative of The Inland Printer; K. Hildesheimer, European representative of leading American supply firms; Douglas C. McMurtrie, director of typography of the Ludlow Typograph Company, Chicago; Frank M. Kofron, designer, Mono Trade Composition Company, Minneapolis; Oswald Cooper, type designer, Bertsch & Cooper, Chicago; R. Hunter Middleton, Ludlow type designer; J. L. Frazier, editor, The Inland Printer; Sol. Hess; Harry L. Gage, vice-president, Mergenthaler Linotype Company, Brooklyn, New York; Walter F. Melton, Chicago printer; C. F. Hicks, Chicago manager, American Type Founders; A. E. Peters, assistant editor, The Inland Printer; E. H. Bratlie, its circulation manager*



had the pleasure of meeting him even at this late date, had not a speaking engagement brought him to town. He addressed the sixteenth annual conference on printing education, held in Chicago under the auspices of the National Graphic Arts Educational Guild.

Sol. Hess has created nearly a score of new type faces, made many design adaptations, innumerable rule-and-ornament designs. But on the whole, his greatest contribution to the printer has probably been his development of the *workability* of type. As a worker in the microscopic field of letter fitting he is, perhaps, without a peer. His skill as artist and type designer were long ago established; his tireless work in the cause of composing-machine development and his rapidly expanding influence on type design and type use are steadily adding to his fame.

For the greater part of the afternoon these men around the table talked type—technically, speculatively, intimately. Unfortunately they weren't talking for publication, but some of their speculations may well serve as starting points for future INLAND PRINTER articles. They discussed patent laws for type design; tests for readability and legibility; esthetics in relationship to manufacturing costs and other practical considerations. Which were the greatest type faces of all time? Which of the contemporary offerings would longest survive? What was the printer's greatest practical need, typographically, today? The scope of publicity faces, the limitations of book faces were all considered. From the designers themselves came accounts of some of the problems connected with the production of their most famous faces. And of course the great names—Dwiggins, Benson, Goudy, others—turned up in the conversation as casually as "pica" or "stick" turn up in back-shop parlance.

Caslon, as usual, when all is said and done, seemed to carry off the highest honors. The true typographer's affection for this master type is undying.

"But imagine," observed Harry Gage, grinning broadly, "what we'd be saying, sitting around a table like this, if Caslon type had just appeared on the market!"

★ ★

### Optical-Illusion Stunt

An ingenious optical illusion puts over a good point in a recent mailing sent out by the United Typothetae of America to members. "They may *look* different—but they are *identical*!" is the message on the cover of a 7½- by 10¾-inch folder. Inside, on the third page, two irregularly shaped, curved pieces of paper have been tipped in. One appears to be considerably

longer than the other. But on reversing their positions, the size ratio seems to change entirely; and when placed one on top of the other, as the caption suggests, they are seen to be identical in size.

On one cut-out is a list of "U.T.A. Services Rendered by the National Association." On the other is a list of "U.T.A.

## STUDY GROUP

● When word came to us of the formation of the Western Typographic Guild our interest was aroused. We immediately wanted to know what it was. Interest increased when we learned it was a club formed among the employees in the com-

### Eliminate Work-ups

A GENEROUS supply of the Slug-High Sinkers will be kept on hand. In making up commercial jobs, make it standard practice to insert these sinkers between lines, and around the various units of the job. The following directions if adhered to will eliminate a large percentage of the "work-up evil."

NOTE—Every form should have a slight spring, but *toward* the bed—not up or out.

HOW AND WHERE TO USE—Always place the string edge down. Use on four sides of each page in form. Between sections of broad-sides and all around form. Stone man can best sinker a form before making margins. Place between certain paragraphs of linotype matter, two or three inches apart, to allow for spongy condition at bottom of slugs.

Every form, no matter how small, should have a Slug-High Sinker on four sides, to hug form to bed of press.

Slug-High Sinkers can be cut with scissors, lead cutter or make-ready knife—*should not be torn.*

#### POINTS OF ADVANTAGE

1. They hug form to bed of press.
2. They prevent work-ups of slugs, leads, quads, etc.
3. They assist pressman in the makeready.
4. Form remains even throughout the entire run.
5. Inking rollers can be adjusted to a more uniform touch.
6. They greatly reduce spoilage of stock.
7. Avoid stopping of press to relock, on account of work-ups.
8. Save time in making press changes, as change lines will not catch on or mash down sinkers, as they did with the narrow cardboard strip.
9. They prevent wear on edge of pages by cylinder dragging from improper contact, due to spring in form.
10. Slug-High Sinkers are in full view so that pressman may know if form is sinkered, decide where to place more, if needed, and know where to put them.
11. Slug-Highs are strong, stiff, durable and dependable, and

One page from the composing-room manual being compiled by the Western Typographic Guild, original size 8¼ by 10⅞ inches, arranged for loose-leaf binder, the rules at left being printed in green

Services Rendered by Local or Regional Associations." Copy explains that "the national organization serves members and local organizations in activities that logically can be performed more effectively, efficiently, and economically by one central agency than by any individual printer or any local or regional group." And "the local organization serves its members and the national organization in those matters which primarily concern the local industry and local printers." Point of the folder is to urge members to take advantage of the combined national and local services.

posing room of the Western Printing and Lithographing Company, of Racine, Wisconsin. Organized principally for educational purposes, with a certain amount of the social spirit, of course, the group puts on programs devoted to shop problems, and considers various phases of typography. There are also general discussions on subjects bearing on the production of printed work.

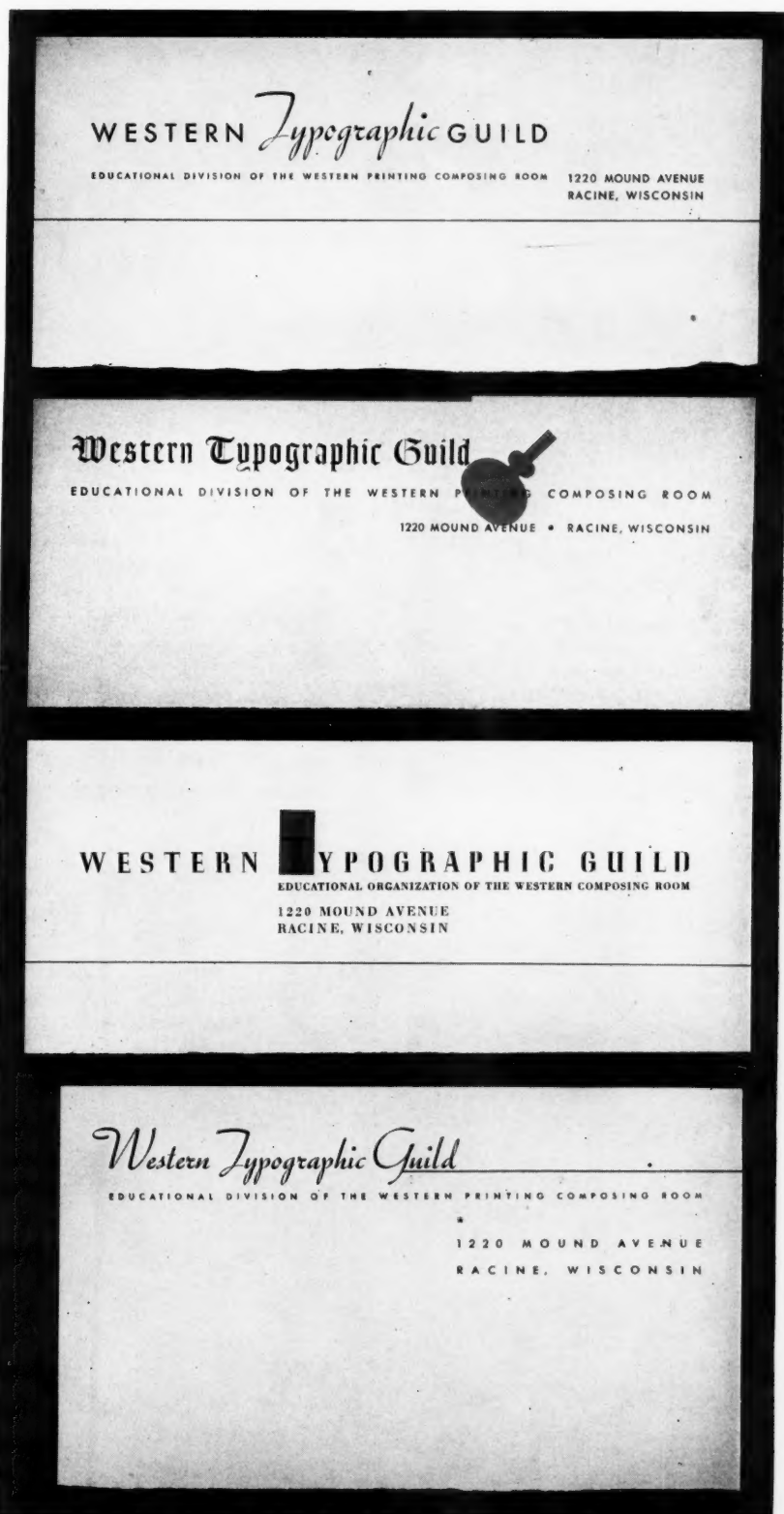
Two features arising out of the formation of this guild are especially worthy of comment and offer an excellent demonstration of the value of such an organization. In the first place, a composing-room

manual has been compiled. We might better say it is in process of compilation for, being arranged in loose-leaf form, additions will be made as the work of the guild progresses. This manual not only offers subjects for discussions at the gatherings of the guild, but presents a highly constructive factor in promoting advanced ideas in connection with the operation of the composing room.

The purpose of the manual, as explained in the opening page, is "to establish an orderly medium of presenting the essential problems of composing-room management, outlining ways and means of unifying the work which will result in higher standards and more thorough department efficiency." Some of the subjects included are "A Good Compositor," "Proof Routine," "Routine of Press OK," "The Art of Spacing," "The Yardstick of Competency," "Preliminary Makeready," "Division of Words," "Use of Foreign Accents," and so on, one page on "Eliminate Workups" being shown in reduction here.

The second feature of note was a contest held for the purpose of securing a good letterhead for the guild, which proved quite a factor in creating interest and which offered a highly stimulating and instructive subject for discussion at one of the meetings after the entries had been submitted. The four entries which won leading places in the contest are shown here. The interest taken in the contest and in the discussions of the results, in addition to the character of the entries, presented evidence of the value of the guild to the individual members, and it can be set down as a certainty that as those members continue in their group meetings and discussions they will uncover many interesting phases of their work which will demonstrate conclusively that there is a whole lot more in composing-room routine than mere everyday humdrum toil.

Here is an idea which could well be adopted by many other printing plants. In addition to meeting and comparing notes with those from other plants in the field, which offers untold possibilities for progress and development, the informal gatherings for discussion among the personnel of the individual plant can have a strong influence on creating a decidedly improved atmosphere throughout the institution, and on the successful operation of the business. General association effort has developed to a very high degree and its benefits have been very marked, but the idea of group meetings in individual plants has not gained the recognition its value deserves. There is a real idea here for printers everywhere.



The four letterhead designs winning leading places in the contest conducted by the Western Typographic Guild (see article) placed in order of position won. In each case the names of officers were at the bottom, hence are not shown here. First place, by Ray Anderson, printed in black and Persian orange; second, by Edwin Bachorz, in deep brown for type with ornament and rule in a lighter reddish brown on canary stock; third, also by Ray Anderson, in black with block back of the T in Typographic and the rule in green; fourth, another design by Edwin Bachorz, in brown and buff



# The Trend of Typography

IT WAS ABOUT ten years ago that the American typographic apple-cart was upset. The man who was responsible for this upheaval was Melbert B. Cary, Junior, who had just established the Continental Typefounders Association, and brought to this country a few fonts of Narcissus, Greco Bold, and Greco Adornado types. These new and unusual designs, quite unlike anything offered by American typefounders, attracted considerable attention. Not, however, until he imported the Kabel, the first of the comparatively new sans-serifs, did foreign types begin to come into general use. All who have kept in touch with the trend of advertising typography know what has since happened.

It was about this time, too, that the late Hal Marchbanks had the American Type Founders Company resurrect the matrices of an ancient bold-face which had gone out of fashion shortly after the close of the Civil War. He termed it his "black-as-hell" type, and it was such a horrible design, so unlike anything then in use, that it made an instant hit among advertisers. So great was the demand for this obese letter that soon the founders were compelled to cut new matrices so that the type could be cast at greater speed on present-day casting machines. With the new matrices, an attempt was made to "improve" the design of the face—if the status of a rotten egg can be changed. Some one also had the unhappy thought to call the face Ultra Bodoni, which doubtless brought forth a groan from the ghost of that long-dead Italian.

Following the introduction of this excessively fat face, Greco Bold, Cooper Black, Metropolis Bold, Nubian, Broadway, and other similar faces, American advertising typography now took on a pronounced ebony tinge. But all these excessively heavy faces, except the Ultra, quickly lost their popularity. The sans-serifs, however, continued to be used more and more. As a consequence, many

versions have been brought out by the various founders and the composing-machine manufacturers.

Next came the heavy-serif types, such as the Stymie, popular a hundred years ago, but long since forgotten. The first of these were imported, but many American versions were soon on the market.

Meanwhile, there was an increasing use of cursive types, that beautiful letter, Bernhard Cursive, which Mr. Cary imported from Germany, as well as its decorative flourishes, being used for many purposes for which they were not suited.

Then there were the scripts, one of the first, which is still very popular, being the Trafton. Heavier scripts, closely approximating coarse hand-written letters, are now very popular.

The heavy-serif types—Beton, Girder, Stymie, and the like—continue to be the most popular of the display types, and are also used more or less for text composition, notwithstanding they are not at all legible.

Of course, there is a number of freak types used now and then, such as the shadow letters, reminiscent of the old-fashioned designs of the village sign painter, and the like.

Notwithstanding the many excellent sans-serif types available, there is also a considerable use of the old gothics such

CHICAGO DAILY TRIBUNE TUESDAY, MAY 14, 1937

*If you want to make the most  
of your potential market . . .*

## START

*with the* **CREAM**



*The Times . . . with 517,000 quality circulation daily,  
and 791,000 on Sunday . . . reaches the cream of the  
American buying public in New York, and in many  
other cities throughout the country*

Every reader . . . the every gallon of milk  
... has in it a certain quantity of cream.  
And every farmer knows that if he wants to make the  
most out of his dairy, he has to start with the cream.  
• The readers of The New York Times are the  
cream of the American buying public. Substantial,  
every-day citizens, they know the good things of life,  
and have the desire and the means to get them. They  
constitute one of the richest and most productive  
markets in the United States.

• With this market of 517,000 selected readers' . . .  
791,000 on Sundays . . . The Times enjoys unusual influ-  
ence and prestige. Many years of "keeping faith with  
the public" have taught its readers that they can believe  
in and depend upon what they read in The Times.  
• Advertisers buy exceptionally productive circulation  
when they use The Times . . . the substantial, responsible  
most of persons who take a newspaper and read it not  
merely to be entertained, but to be well-informed.  
• Experienced advertisers . . . the experienced farmers  
... pay particular attention to their cream . . . which is  
why you find The Times listed No. 1 on the newspaper  
schedules of so many successful advertising programs.

### The New York Times

*"All the News That's Fit to Print"*



as the Franklin. It was once thought these types were suitable only for display lines in railroad tariffs and similar junk printing. Pariahs, in every sense of the word; the penner of these paragraphs never thought the time would come when these outcasts would be nodded to in respectable society. But we live and—perhaps—learn. The gothics travel in fast company now—often being seen arm in arm with fancy and feminine scripts. In fact, there is no rule of common sense or typographic law which the advertising designer does not frequently violate to secure a result that will attract attention, regardless of whether or not such attention be favorable or unfavorable.

But there are a few faint indications that eventually there may be a return to typographic sanity in advertising design. In recent newspaper issues were found two page advertisements which show (1) that gothic types are popular as ever, or (2) that there is a trend toward a different method of attracting the casual eye.

Study the reproductions of these advertisements, shown on these two pages. Which is the most attractive? Does not the *Times* display, with its clean, legible type against a liberal background of white space, seem much more easy to read than the long lines of gothic capitals in the other advertisement?

*... Are excessively bold types losing popularity? Are simpler layouts and more white space coming into favor? Herewith is a provocative discussion*

**By LEWIS C. GANDY**

There is no need to discuss the problem of which is the more important feature of an advertisement—attracting attention or legibility. Of course, the mark at which to shoot is to combine both of these essentials in a pleasing way. It would seem that the *New York Times* page has accomplished this in a much more satisfactory way than has the *Boston Globe* announcement at the left.

Probably it is too much to hope that there will soon be a change from the present fashion of crowding an advertisement with the largest and boldest type the space will permit, with little or no margin of white space. But that there are more than a few advertisers who have not forgotten this essential is proof that common sense has not entirely deserted the field of advertising design.

As illustrating this point, attention is called to the two automobile advertisements reproduced on the next page. The Buick and the Lincoln Zephyr cars are in approximately the same price-field, hence both appeal to about the same class of prospects. But as the reproductions show, there are two entirely different conceptions of how they should be advertised. There is no yardstick whereby to measure the effectiveness of one advertisement against the other. It does seem, however, that because of the ample white space around it, the Zephyr advertisement is more likely to attract the eye than the Buick announcement, notwithstanding the huge illustration of the Buick car and the overpowering display lines. Of course, back of each advertisement is the reputation of the company producing it. In that respect neither has an advantage.

An analysis of the Buick advertisement would seem to show that the illustration



*The Times display, with its clean, legible type against a liberal background of white space is much easier to read than the Globe's long lines of gothic capitals, in the opinion of Mr. Gandy*

**BOSTON'S HOME NEWSPAPER...MEASURED BY ANY YARDSTICK YOU MAY SELECT...IS THE PAPER THAT HAS WON AND HELD THE CONFIDENCE OF ITS READERS FOR MORE THAN HALF A CENTURY WITHOUT THE AID OF CIRCULATION "STIMULANTS"...**



**SHOPS**



**HOUSES**



**PEOPLE**

**THE EXPERIENCE OF LEADING BOSTON MERCHANTS IS MORE CONVINCING EVEN THAN THE STATISTICS...THEY FIND THAT THE GLOBE REALLY "SELLS" BOSTON'S VAST ARMY OF SHOPPERS...SPENDERS OF OVER A BILLION DOLLARS\* A YEAR IN BOSTON'S RETAIL MARKET!**



**FUN**



**ADVICE**



**ENTERTAINING**

**LOOK BEYOND THE FIGURES IN THE RECORD BOOKS AND YOU FIND AN ABSORBING STORY OF CONSTANT SERVICE TO READERS (AND ADVERTISERS) WITH FEW PARALLELS IN THE HISTORY OF JOURNALISM...**

\* More than a billion dollars is spent annually in the highly concentrated shopping district... according to retail-trade surveys compiled by the Boston merchants themselves.

**—THE BOSTON GLOBE**

# THE LEAD IS YOURS with this ACE to play!



HERE'S the kind of picture you can make this summer—if you blink your wagon to this star performer and travel the Buick way!

The lead is yours whenever you want it with Buick's great valve-in-head straight-eight engine to pour out torrential power at your call.

Else ride with you in the driver's seat—full-out or coasting, handling this phenomenal car takes about the same effort as handling your favorite rocking-chair!

Under your foot are the smoothest, surest brakes that ever brought you to a smooth, straight stop—all around you is the room you want and the comfort you've pictured in the car of your

dreams—here's a ride as level as an honest man's glass—a car to be as proud of as your baby!

Why should you follow the leader, when your Buick can easily show fleet heels to the whole roadful of cars? Why should you be satisfied with alone—when this great straight-eight, belt-weather car of the year costs only a soon-forgotten fraction more than the average kind?

It's an ace for power and an ace for steady, buoyant travel—it's a winner for smart new style, and a sure trick taker for frugal ways and wear-defying toughness. Play your trump and the game is yours—on give the nearest Buick dealer the word, and you'll be driving this seasonal beauty before the weather turns really warm.

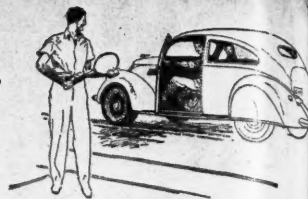
## It's Buick again!

NO OTHER CAR IN THE WORLD HAS ALL THESE FEATURES:

- ★ VALVE-IN-HEAD STRAIGHT-EIGHT ENGINE
- ★ ANGLE POSTING
- ★ AIRMASS COMPENSATION
- ★ SAFER CHASSIS
- ★ TORQUE-TUBE DRIVE
- ★ MASTER, BODY BY FLOOR
- ★ TYPED HYDRAULIC BRAKES
- ★ SHOCK-ACTION COMFORT AND SAFETY
- ★ "HIGH OUTPUT" GENERATOR
- ★ JAWNS LANGUAGE COMPARTMENTS
- ★ WORKS SIMILARIZATION
- ★ SAFETY BLADE

**LOWEST BUICK PRICES**  
BYVET is a leader in the Buick value-in-head straight eight engine. Buick's new design for the engine is the most powerful Buick engine ever designed. Buick's new design for the engine is the most powerful Buick engine ever designed. Buick's new design for the engine is the most powerful Buick engine ever designed.

"Yes, we are actually driving for pleasure again"



TODAY the motor car is generally spoken of as "transportation," and routine driving accounts for most of the mileage. Cars and roads have improved, but the pursuit of motoring pleasure for its own sake has decreased. To car owners who think they can never recapture the kick and thrill of their "first car," we want to introduce a new kind of automobile, the Lincoln-Zephyr V-12. This car has already brought back to many people the habit of "driving for pleasure."

To appreciate the Lincoln-Zephyr, you should have owned or driven many cars, low-priced cars, high-priced cars, sport cars, foreign cars with unusual shapes and fittings. Drivers of such experience will approach the Lincoln-Zephyr with eagerness, as they would a newly designed airplane, and at each new feature their minds click. "It's right—it's logical!" There are in fact so many new features to the Lincoln-Zephyr that it is difficult to take them all in at one time—its smooth, sleek beauty, its Lincoln machine-precision, its toughness under the stress of service. A doctor in California writes, "I consider it the most beautiful car on the road today... its roominess... its visibility... low center of gravity... perfect braking make it the safest type of car to drive." A New Yorker says, "During the last three days I have covered almost 1,000 miles up to Northern Maine and back. The roads two-thirds of the way were almost impassable, because of heavy snow and ice. This car came through superbly without the aid of my chains..."

The Lincoln-Zephyr breaks with tradition all around. It is a 12-cylinder car that "rolls" like the heaviest, yet



"The road... was almost impassable."

weighs only 3,400 pounds. The car has ample road clearance for picking its way through uneven, unpaved woodland roads. Its center of gravity is extremely low, yet driver and passengers "sit up straight." It has the dash and distinction of a sports model, yet the protection of a closed car. There is no conventional chassis; there are no running boards. The roof and sides are integral parts of the strength-design. The interior gets the benefit of all space saved by abolishing outside essentials. This car in handiness is the polo pony of automobiles. In a long drive its time-saving flexibility, which allows it to resume "cruising speed" quickly after a slow-down, cuts many minutes from running time without the necessity of touching high top speeds. The Lincoln-Zephyr is really a challenge to all motorists who are not interested in changes in design which are simply novelties, but are looking forward to improvements which are expressions of the inherent needs of swift, safe motor travel.

Motor-wise people will be prepared for surprises the instant they step into their first Lincoln-Zephyr of 1937. From the passengers' standpoint the interior is more than roomy; from the structural angle, it strikes a new note in engineering design. Here is a vehicle for six adults which is built around the power plant and propeller shaft rather than over them. Out of this one fact grow numerous features that you have desired for years without perhaps realizing it.

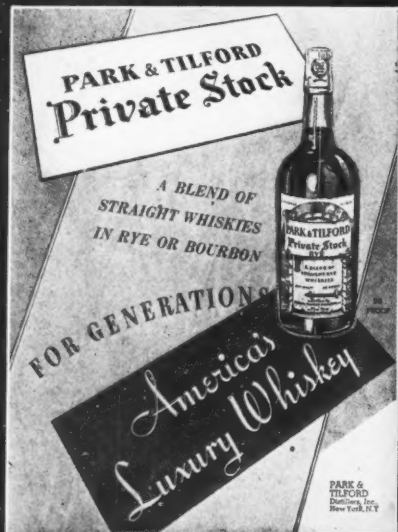
For instance, let any nearby Lincoln-Zephyr dealer show you how, in "to 'low" a car, you increase visibility with the large panorama windshield. Let him show you how this new Lincoln-Zephyr design increases your safety and your average speed at exceptionally low cost for a car of this size and power. Any Lincoln-Zephyr dealer will be happy to let you drive a 1937 Lincoln-Zephyr on hills, on rough roads, in the city or wherever you feel you will get a good comparison with any car you have ever driven. Call him today and make the trial without obligation of any kind.

## Lincoln Zephyr V-12

NEW LOW PRICES—Convenient terms can be arranged through Authorized Universal Credit Company Finance Plans.



..and if you prefer an age-mellowed, quality SCOTCH  
ask for world-famous  
**Grand Macnish**  
IMPORTED BLENDED SCOTCH WHISKY  
Bottled in the United States by H. W. T. C.  
Imported by Universal Credit Company, Inc., N. Y. C.



# sociable!



You'll find it easy to make friends with SCHENLEY. Sociable, companionable whiskey, it will remind you of a man who is gallant at 20, strong at 30, rich at 40 and ripe at 50. The trend's to SCHENLEY.



## Friendly Schenley Whiskies

Copyright 1937, Schenley Distillers, Inc., New York, N. Y. OLD SCHENLEY BRAND EXTRA QUALITY BLENDED WHISKY. The rights in this name and label are registered in the U. S. Patent Office. No other name or label is to be used in connection with this product. No other name or label is to be used in connection with this product. No other name or label is to be used in connection with this product.



and the display lines dominate the text to a greater extent than is necessary. Today, it takes more than a picture of an automobile to sell it. It is probable that this advertisement would have been more effective if greater prominence had been given to the copy. In this connection, it would seem worth while to mention that whoever is writing the Buick copy is doing an excellent job—perhaps the best selling talk about automobiles that has ever been written. This is not to be taken as a criticism of the Zephyr copy, which is also very effective, yet free from those over-statements which appear in far too many advertisements. Furthermore, the Zephyr copy has a chance to speak. It is not crowded, not dominated by an over-bold and over-large illustration and too many display lines. Expressed in another way, the Buick advertisement shouts, and perhaps too loudly to be convincing; while the Zephyr speaks in a conversational tone. This poses the question, what sort of salesman is most likely to sell you a new car? The shouter with a Floyd Gibbons speed, or the man who talks in an ordinary tone of voice, yet speaks clearly and convincingly? This test, or comparison, is a good one to apply to an advertisement. Try it.

If many of the advertisements in New York newspapers give a fair indication of the trend of typography, then the Dobbs display reproduced here would seem to indicate that the exceedingly bold and crowded advertisements will eventually go out of fashion; at least so far as the advertising of high-grade products is concerned. Of course, it is probable that the heavy gothics and other black types will continue to be used by low-price concerns offering inferior articles. But, in the opinion of the writer, it is a mistake to advertise a quality article in an over-bold and offensive way. And "offensive" best describes too much of the advertising appearing in newspapers and magazines, as well as that sent direct through the mail.

It needs only a hasty glance through a metropolitan daily newspaper to be convinced of the truth of the foregoing. It is evident that too much of present-day advertising is the work of amateurs—persons without imagination or any particular gift of arranging type and illustrations in a clear and logical way that will attract favorable attention.

What is favorable attention?

We have before us a small two-column advertisement concerned with Covert



Left: Two motor displays analyzed by Mr. Gandy in accompanying article. Treatment of the small liquor ads displeases him; the Schenley typographic treatment wins his approval

## LEWIS C. GANDY

● Not all will agree with Lewis C. Gandy's typographic preferences and antipathies, expressed in the accompanying article. *The Inland Printer* itself does not see eye to eye with Mr. Gandy on every point. But because, in the main, his protest against the abuse of long-established typographic principles is both sound and salutary, and because his experience in matters typographic is as broad as it has been thorough, we believe his observations will be of unusual interest and value to our readers at this time.

With a practical print-shop background, Mr. Gandy has distinguished himself as a typographer, a designer, teacher, and writer. He has served as editor of *The Master Printer*, a publication that dealt with printing costs, and as editor of *The Printing Art*, an elaborate graphic arts journal which has since been absorbed. While in Boston, Mr. Gandy was active in the Boston Society of Printers and served a term as secretary. In 1928 he served on the Bok Jury of Harvard Advertising Awards. He is now a free-lance typographer, book designer, and advertising-copy writer in New York City. Articles by him have from time to time been published in *The Inland Printer* and other publications.

### THE EDITOR

coats at \$90. How lacking in character it would be if set in any of the heavy-serif types now so popular with rank-and-file advertisers! The copy itself is free from any over-statements; Caslon type, ample white space, and an attractive border, all combine to give it an air of distinction. And distinction, it should be kept in mind, is necessary if an advertisement is to appeal to people who are willing to pay \$90 for a topcoat, whether or not they can afford it; and notwithstanding the fact that Cheap John, around the corner, will sell for \$15 a garment which will answer the purpose.

Of course, if the object of an advertisement is to sell \$15 topcoats to the sort of persons who buy such garments, probably what is needed is condensed gothic types and a copywriter without a conscience. Such advertising, however, will have little appeal to the man who has \$90 to spend for a coat.

Consider liquor advertisements, which appear in so many newspapers and magazines. Is not the mark of the amateur

smeared all over the three small displays shown at the bottom of the opposite page? Here, it is quite evident, there was no imagination or experience back of these designs, nor was there due thought given as to whether or not the reader would be favorably impressed.

Of quite a different character is the Schenley advertisement reproduced beside the three specimens mentioned. Here it is taken for granted that a Schenley product is always satisfactory, the only purpose of the advertisement being to remind the reader that either brand is all that is claimed for it. While this may be classed as an indirect form of advertising, it has a strong appeal to intelligence.

Another field in which the trend is toward types of light or medium weight and a more liberal use of white space is financial advertising. As will be noted from the Young & Ottley display here reproduced, some one had the courage to set it in Caslon type, and its appearance is proof that this ancient letter is as legible as any sans-serif type.

But as final proof, and it is convincing truth, too, that typographic sanity is returning, just glance at the reproduction of part of the first-page heading of the *New York Evening Journal*. In common with all other Hearst newspapers, this publication has always been about as bad an example of typography as could be imagined. It seems almost impossible to believe, but here, before your eyes, is the title of the newspaper in a hand-drawn design that certainly is based on Caslon type. If the Hearst publications are to "go Caslon," if all are to have a hair-cut and a shave such as has been given to the *Journal*, then good typography is not dead and buried beyond recall.

Of course, one swallow does not make a summer. The Hearst newspaper heading and the few advertisements here reproduced are not positive indications that advertising typographers will soon abandon the use of over-bold and crudely designed type faces and immediately return to Caslon, Scotch, and other type faces so popular ten years ago. To do so would be contrary to human nature. If left to our own devices, we always do things in the easiest way. And the easiest way to design an advertisement, one that will most likely meet the approval of those higher up, who are also inclined to stroll along the smoothest highway, is to choose one of the newest type faces, the more fantastic the better, and then arrange the copy in a way no one ever thought of before—at least, not recently.

If you doubt the foregoing, consider what must be the background of intelligence, study, and experience, as well as

imagination, of those who are responsible for so much of the advertising that assails the eye wherever we turn. Could anything be worse than the car cards? Compare them; compare the artwork, which is their most offensive feature; compare the crude and distorted figures in so many magazine advertisements; with that true perspective, that perfection of line and shadow, and the beautiful color effects which characterize the drawings of such a consummate artist as T. M. Cleland!

What typography seems to be suffering from, more than any other ill, is the teaching of a group of false prophets—folk with a gift of using strange words, but with little conception of what they mean. Shallow thinkers who have given the subject but little study, they rush into print with a lot of half-baked ideas that have little basis of truth. For example:

Not long ago a speaker addressed a meeting of New England typographers and, among other things, he said that serifs on type slow up the reading speed, since they form obstacles for the eye, while serifless faces are ideal if fast reading is desired. During the World War, the speaker asserted, the living tempo was fast, and “fast” types prevailed. But in 1920 the pace had slowed, with leisurely types coming into popularity. The 1928-30 boom brought sharper, snappier faces, stepping up through Garamond, Bodoni, and finally to Futura, which he termed representative of the “Get-Rich-Quick” era. But when the financial crash came, if we are to believe this speaker, people felt pinched, and condensed types came into popularity.

The foregoing would seem worthy of comment by a certain Boston printer who has devoted a lifetime to the study of type faces, and who is noted for the precision in all he writes, speaks, or prints. I surmise, however, that Mr. Updike would plead that the limitations of the English language prevent him from making an adequate reply. I, however, have no hesitation in saying that, if this speaker was correctly quoted, then what he said has no basis of truth.

To attract attention, the assumption being that typography has no other purpose, another charlatan recommends “a small bold cap line against smaller caps, italic against roman caps.” And listen to this, by the same writer: “Angular motion in the set-up, that is, motion that is neither vertical nor horizontal, is the best. Vertical lines suggest strength and stability, horizontal lines rest and formality, while diagonal lines suggest movement, activity, and life.”

The foregoing is news to a lot of us folks who have spent many years, and

burned much midnight oil, studying type faces and type arrangements. It would be interesting to know if Bruce Rogers keeps in mind “angular motion” when evolving one of his exquisite title pages.

A third ignoramus solemnly asserted: “Another definite requirement of Modern Typography is that the composition be expressive of MOTION rather than of rest. Traditional methods of positioning type masses on both sides of a center axis should be avoided. The type is (should be?) left free to express the copy without being required to conform to any set rules or practices. . . . The feeling of movement is vital to the modern layout. To establish motion, the composition should be planned on an out-of-center balance. This motion is to be gained in its simplest form by the use of a vertical rule to tie up two type masses. . . . The oblique axis of composition is a device used to create added motion. Compositions tilted slightly off center are effective when the various lines are positioned at right angles to the inclined axis with the type masses. . . . The axis may be inclined to the left or the right of the vertical. . . . Centering the picture imposes limitations. An out-of-center or off-center arrangement is not only more desirable but essential in carrying out and aiding the type to function and gain motion.”

Is it surprising, when one considers that so much of this sort of misinformation is being spooned out as the truth, that we should have such strange and weird examples of typography? Has readability no place in present-day typography? Should the only thing sought for be “speed” and “motion,” with the implication that illustrations should always be placed at angles, and with lines of type running either up hill or down?

Reading the many preachments on modernistic typography, and examining many of the designs based on the arguments in these essays, an “old-school” typographer, who considers legibility more important than any other factor, is struck with the thought that here are children fashioning pies out of mud.

Is it too much to hope that we are about at the end of this craze for mud-pie typography? That the trend is now toward a more intelligent conception of the function of type arrangement?

There is nothing mysterious about typographic design, nor should instructions about how to arrange a page of type be hidden in a fog of terms like “spatial vitality,” “pleasing equality of forces of attraction,” and similar jargon. And I doubt, too, if such an intelligent and gifted typographer as Carl Rollins, when designing an advertisement, would at-

## AMATEUR ADVERTISING

*... a swell hobby, if  
you can afford it*

You can have yourself a lot of fun tinkering with your advertising in your spare time . . . if you don't mind expense. It's fascinating and extremely interesting, a very satisfactory hobby . . . if you don't care about results.

However, if your business is like ours, you're not in it for fun, but for profit: and, that being the case, you will do better to put your advertising on a sound profit-making basis and have your fun with something that is really not so important.

Your advertising program is too closely geared to profits, too vitally concerned with the success of your business to be treated lightly. Successful advertising is never “whim” advertising; is invariably the result of careful planning and painstaking attention to detail.

If the man that you have selected to manage your advertising is qualified to fill this important post he should be a key-man in your organization, and should be given full responsibility. You will do well to respect his judgment.

*Herbick & Held Printing Company, Pittsburgh, displays the above message on a double spread in a local typographer's publication. Different!*

tempt to “Keep attention always circulating in the job . . . in a clockwise motion.”

A more or less intimate acquaintance with Mr. Rogers, Mr. Goudy, Mr. Updike, Mr. Rollins, and Mr. Nash, extending over many years, and an equally long study of their productions, makes me doubt if any of these men, when evolving a typographic design, give consideration to “speed,” “motion,” “inclined axis,” and the many other expressions used to describe the “new” typography. Certainly, neither Goudy nor Rogers, whom I meet at luncheon nearly every week, and who now and then mention what they are doing.

But it is not what these men say. Rather, it is what they have accomplished which tells the story of their mental processes when making a type design.

Consider Rogers. He cannot be dismissed as “just a book designer, not an advertising typographer,” as one “new” typographic exponent expressed it. He



also happens to be a type designer, a sculptor of sailing-ship figureheads, famous for his book-plate designs, a painter of charming water-color landscapes, and his restless hands often turn to the making of exquisite little models of sailing ships. He also does, with equal facility, minor typographic chores, small printed jobs for his friends, "playboy things," he calls them. All this in addition to his chief occupation of producing beautiful books, a field in which he has surpassed all others—from Gutenberg to Jenson, from Baskerville to Bodoni, from William Morris to Cobden-Sanderson, and to the book designers of the present day. Therefore, would it be at all surprising, if he could be induced to apply his clear and logical mind, his surpassing skill with types, and his genius as an artist, to the designing of advertisements, a new, correct, and beautiful style of advertising typography would appear?

Lacking such a source of inspiration, it would seem that the person who desires to excel as a designer of advertisements could study, to great advantage, a collection of Rogers' typographic designs, rather than clutter up his mind with false or meaningless jargon like that just mentioned. Here he would find models that are basically correct because Rogers always approaches a problem from the right angle—readability. Attractiveness comes next—and who can produce a more attractive page of type, text or display, than Rogers?

There is, of course, another and more subtle quality which distinguishes a Rogers design, a certain *rightness* that is the mark of his genius. Not one Rogers student in a million will gain that quality in his work—but it is a mark at which it would be well to shoot.

Summed up, as has already been pointed out, there are a few faint indications that advertising typography is beginning to head in the right direction. But it will never gain its full measure of prestige and esteem among intelligent people until it ceases to follow the teachings of charlatans and others who approach the problem from the wrong angle altogether.

Right: Fashion and financial advertisements, in general, says Mr. Gandy, indicate a saner typographic trend. Below: Caslon influence seen in front-page head of New York Evening Journal



Truly The Finest Lightweight Hats

You Ever Saw

# DOBBS Duvay Felts



MADE BY THE

*Decarole Process*

LOOK BETTER · WEAR LONGER · BECAUSE THEY ARE THERMO-SET

Hat makers have tried for years to produce a light weight hat that would retain its shape and dressy appearance in all kinds of weather. Today this goal has been reached by Dobbs! Now, by a new process, Decarole Hats are THERMO-SET, giving the hats a lasting shape and also a soft, rich finish that will stay smooth and lustrous in any kind of wear... For it's really not a finish but a through-and-through setting of the fur felt itself. This is truly a Dobbs triumph.

Offered in different styles at \$10

New York's Leading Hatters 711 Fifth Avenue, at 55th St.

DOBBS

## Investment Theory NUMBER ONE

One investment theory—the most fundamental of all—has stood the test of time and stands today unchallenged: *Gains result primarily from avoidance of losses.*

During the entire period of our operations, extending through the most troubled financial era of modern times, we have found no safer guide to follow. In the management of investment funds, our chief value to clients has been, not in substantial gains made, but in losses avoided.

Whether we could assist you, how we would work with you, what we would recommend—all of these are questions we cannot answer until we talk with you.

Our facilities are designed for men and women interested in maintaining investment funds of \$100,000 or more.

**YOUNG & OTTLEY**  
INCORPORATED

Managers of Investment Funds

122 East 42nd Street • New York

### The Principles

of YOUNG & OTTLEY, Inc.

• Our task is to conserve the capital of clients by protecting it from loss, and to guard the purchasing power of that capital—not to seek speculative gains. To accomplish these long-term objectives:

We have analyzed thoroughly a client's property and tax situation and what he expects his property to do both during his lifetime and when his estate eventually is distributed.

We adhere to long-range investment policies, not those designed only for short-term profits.

• Because we have no interests which are contrary to those of our clients:

We do not participate in security underwritings.

We do not derive commissions, directly or indirectly, from the brokerage transactions of a client, nor do we share in profits resulting from appreciation.

We do not have affiliation with any industrial company, bank, broker, investment house, or insurance underwriter.

We have no directors or members of our Investment Committee from outside the organization.

• Because we maintain a confidential relationship with clients entrusted with the assets of an exacting profession:

We do not permit the solicitation of business through the exaggeration of possible accomplishment.

Our sole compensation is a predetermined annual fee. This fee enables us (1) to maintain a comprehensive research department of demonstrated ability (2) to restrict rapidly the number of accounts supervised by a single executive.

We do not accept the custody of money or securities—recommending, instead, safekeeping organizations governed by legal regulations.

We do not disturb existing brokerage or fiduciary relationships.

We do not pay any person not a full-time member of our staff for the acquisition of new business.

These principles govern the conduct of our business. We are willing to be held responsible if we depart from them.

# I p Brevities



*Tersely told news items and bits of information gathered from all over the world, selected for their value or interest to our readers*

## Watching Readers' Eyes

- At the New York University a reading clinic has been established, one of the devices of which is a movie camera for recording the movements of the eyes of the person reading. It has been discovered that as the eye reads a line of type, it makes numerous halts for perception, for the reason that the mind does not perceive clearly, if at all, while the eye is in motion. The rapid eye movements consume only about 6 per cent of the total reading time as compared with 94 per cent for perception. At each pause of the eye, a fixation is made on a certain number of letters or words until they are clearly seen; then the eye moves on to another point in the line. These inter-fixation movements require about one-hundredth of a second. At the end of the line the "return sweep" to the beginning of the next line requires about one-fortieth of a second. By having a record of the eye habits of a reader, training can be set up to make the reader more efficient. It has been found that efficient reading is characterized by a rhythmic as well as a rapid eye movement, without too many regressions.

## Our Ever-Increasing Bounties

- Way back in 1810, the annual per capita consumption of paper in the United States was one pound; today it is three hundred pounds. Fifteen years ago, to move by rail a ton of paper a thousand miles cost \$10.78; today it is done for a cost of \$6.63, a reduction of 39 per cent. Prior to the depression the consumption of steel per capita in the United States was around seven hundred or eight hundred pounds; today the consumption is at the rate of 960 pounds. These average figures for steel consumption are considered close to the per capita consumption in the printing industry because of the class of heavy machines used.

## Periodicals Taxable in Kansas

- According to a law just passed in the state of Kansas, all the published newspapers, magazines, and trade journals are considered personal property and as such are subject to a retail sales tax. Publishers are made responsible for the proper returns of the tax. The rule affecting printers requires that the finished product, except where sold for resale, be subject to the tax, with no deductions for labor put into the product. The printer must also pay the tax on any publications he prints which are circulated without charge to the readers.

## Color Quickly Classified

- Commercial models of a machine called Spectrophotometer are being installed in the laboratories of ink, paint, and other manufacturers using color pigments. The machine, which is a photoelectric recording device, removes the

human element from color analysis because its action is entirely mechanical and automatic. It is a great aid in color matching and standardization, classifying any shade of color, no matter how delicate the gradation.

## Ben Franklin's Old Newspaper

- Believing it would be possible to publish successfully a magazine for businessmen, Cyrus H. K. Curtis looked around and discovered he could purchase *The Saturday Evening Post*, founded by Benjamin Franklin. It was at the turn of the present century, and Curtis paid \$1,000 for the publication, whose subscription list was only 1,600 country readers. He put a million dollars into it before he began to make it pay. And now look at it!

## New Pile-Feed Printing

- Instead of using the ordinary sheet-fed delivery, a Brooklyn printer-inventor has evolved a method of printing to the top sheet of a pile. The printed sheet is to be removed and repiled, while the top sheet of the first pile moves up with the pile to receive the next impression. It is said that any form of offset press may be adapted to the invention.

## Early Mail-Order Business

- What is said to be the first illustrated mail-order-promotion jewelry catalog was the large ornate one issued during the Columbian Exposition, Chicago, in 1893. It was directed to clients in many cities who had visited the exposition and contacted the jeweler.

## Czechoslovakia's Equipment

- According to a recent compilation, the total number of typesetting machines in Czechoslovakia is 1,085, 75 per cent being in Bohemia, 20 per cent in Moravia-Silesia, and the remainder in Slovakia proper. Half of the equipment is of German origin, the remainder of British and American. Prague is the graphic arts center of the country with about 40 per cent of the typesetting machines.

## Origin of Blotting Paper

- By the neglect of a workman in an English paper mill to size a batch of paper going through, it was regarded as spoiled work and cast aside. The manager on a regular inspection picked up a sheet from the pile and attempted to write on it. The ink was at once absorbed into the paper and dried. The idea followed almost immediately to make blotting paper to replace the old-fashioned method of "sanding" freshly written matter. From such accidental happenings do many of our most valuable inventions and conveniences come to light. Imagine a blotterless existence.

## Modern Books in Old Setting

- In a country town in Bucks County, Pennsylvania, Mark Granite has opened an authentic replica of the old-fashioned general store with a genuine pot-bellied stove and all the other fix-ins, including counters and desks said to have been in use when Washington crossed the Delaware, old coffee grinders, oil lamps, and so on. Of the four divisions of the store—three being devoted to Bucks County products, general groceries and provisions, and equipment for the home—one is especially devoted to books and magazines, in the selling of which Granite says there hasn't been much improvement in methods since the days of Benjamin Franklin. In fact, he adds, the methods were *better* then for most of the bookstores were run by personalities. The book department is furnished in early American style with a reading corner for visitors where magazines and newspapers are set out. It sounds old-fashioned, but Granite has seen to it that the thirty best sellers are there, together with copies of one thousand of the best books ever written.

## Going Decimals Two Better

- Claiming that our mathematics is a faulty structure built up from barbaric beginnings which were never reconsidered, an ingenious author and "figgerer" presents a whole new way of counting, said to be readily understandable by anyone who can add and subtract. His system adds two new symbols to our present ten digits, so that counting proceeds by twelves instead of tens. The change is said to shorten nearly every form of arithmetical calculation and to work near-miracles of simplification in the many types of practical problems already involving twelve, such as twelve inches, twelve hours, twelve months, and twelve, the dozen.

## World's Largest Cutting Machine

- A paragraph recently published on this page carried information to the effect that Germany had built the world's largest cutting machine for a Russian concern. It had a cutting length of 156 inches. Now comes word of a machine built in England back in 1910 that makes the Russian machine look like a piker. The English machine had a cutting length of fourteen feet three inches, and was built for a concern in Cincinnati, Ohio—but not a printing concern. It was used for cutting materials used in connection with Pullman cars.

## Consolation in Cold Type

- Gyoergyi Czabo, a Budapest youth apprenticed to the printing trade, disappointed in love, sought austere consolation by carefully setting up in type the name of his faithless innamorata and swallowed it, type by type. In due time the pi was taken from his stomach by the surgeons.

# DALLAS TROPHY

*W. F. Melton's early typography  
puts editor in reminiscent mood.*

*Recalls story of printer's triumphs*

THE SPECIMENS shown at the right were first reproduced in *THE INLAND PRINTER* in 1906, when Walter Fred Melton—then a youth just beginning to make his mark as a typographer in Dallas, Texas—created these letterheads and took several coveted awards with them. A few days ago Mr. Melton dropped in for a reminiscent chat and it was brought to light that the specimens were still in existence. The editor, remembering their history, had Mr. Melton get them down, still in the frame in which they were exhibited at an advertising convention in Dallas in 1910.

Because these letterheads are representative of some of the highest-ranking typography of that time, and because the printer who created them has kept pace with typographic trends and is today turning out notable work in the best contemporary manner, we believe that readers of *THE INLAND PRINTER* will find much of interest in these specimens and their history. Now operating the Melton Printing and Advertising Company in Chicago, Mr. Melton has still another claim to our readers' interest: the first official recognition he ever got came from this magazine in 1900.

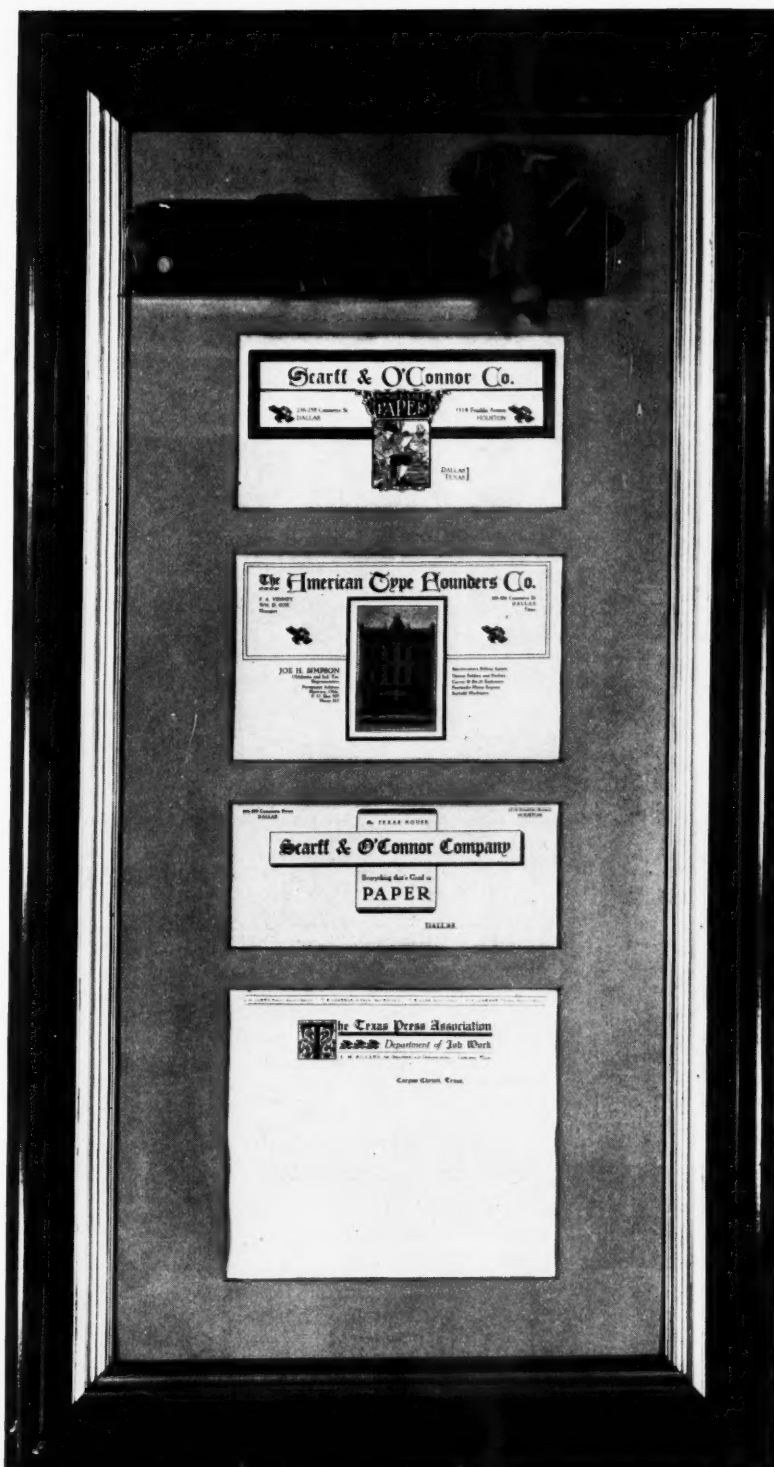
An ambitious youngster from Neosho, Missouri, Walter F. Melton was working in the shop of the Cassville, Missouri, *Democrat*. One day the sheriff brought in a letterhead job and Walter was put to work on it. The printer who had preceded Walter on his new job had been an ardent

practitioner of rule-twisting and when he had left he had taken his twisted-rule creations with him. Not knowing where or how to start the rule-twisting art, Walter was unable to duplicate the sheriff's job. He set it in the prevailing style being displayed in *THE INLAND PRINTER*—and

then had to exert his best in salesmanship to "put it over" with the Boss and with the sheriff. Finally he had a bright idea.

"Tell you what we'll do," he said. "We'll submit these two jobs to *THE INLAND PRINTER* and abide by their decision." That decision tickled young

*Prize-winning letterheads designed by W. F. Melton in 1906. At top is one of the trophies, an engraved silver-plated type stick. The letter at bottom carries notification of the awards*







W. F. Melton, of the Melton Printing and Advertising Company, Chicago, with typographic souvenir

Melton not a little, for it was decidedly in his favor. Around Cassville his reputation as a typographer went up several notches. He began to be appreciated.

To get to the history of the prize-winning letterheads we must now jump to Dallas, Texas, where printer Melton had gone from Cassville to be manager of the printing department of the Scarff & O'Connor Company (today the Southwestern Paper Company). Scarff & O'Connor was, among other things, an agency for the American Type Founders Company and took considerable pride in its printed output. Shortly after he joined the organization Walter Melton was summoned to W. G. Scarff's office. "How are you fixed for material, have you got what you need?" asked the Boss. Melton promptly replied that he hadn't. He was darned if he could turn out bang-up "Eastern printing" with the moth-eaten equipment on hand. "Draw up a list of what you want and I'll okay it," said the Boss. It was a printer's dream come true, and our hero lost no time in drawing heavily on the offerings of an A. T. F. catalog. Cloister Text, Bookman, Pabst, and others, some eight or ten series—a line-up that gave a typographer a chance to really do his stuff. It was a large-size order for those days, but his employers had plenty of confidence in Walter Melton, and they weren't disappointed.

One of the first things he did was to design new headings and business forms for the company. These eventually were entered in a printing contest sponsored by the Texas Press Association; two of them won first and second award, not only as the best letterheads but as the best examples of general printing as well. (The judges admitted he would have taken third place, too, but it wasn't con-

sidered politic to give all three awards to one printer.) One of the trophies was a silver-plated and engraved type stick—shown here at the top of the frame—presented by H. B. Rouse and Company, of Chicago. By this time, awareness of the Melton technique was beginning to be a considerable factor.

The day came when Melton, with a wife and three children to think of, began to consider wider fields. The eight-hour day was just coming into effect; Melton figured he could get ahead faster on his own time. In 1908 he bought a half interest in a print shop and inside of three months, with only two job presses to work with, he had more business than he

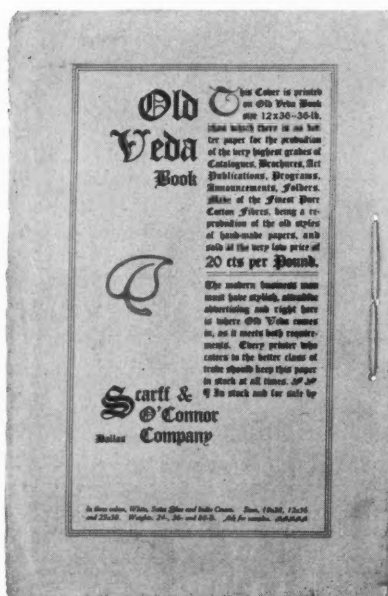
could handle. About this time Scarff & O'Connor became the Southwestern Paper Company, a branch of the Butler Paper Company, and the print shop was given up. Melton bought it, added its equipment to his own shop, put in an additional cylinder press, and the Live Oak Printing Company really began to go to town. Between July and November it had paid for the new equipment in full.

A disagreement with his partner resulted in his selling his half interest and setting up another shop of his own. And from then until 1927 the Melton Printing Company was known as one of the finest printing organizations in Dallas. Not only was the craftsmanship of the highest caliber, but Mr. Melton's advertising copy gained wide recognition as well. An elaborate direct-mail campaign which he produced for the Texas Employers' Insurance Association is still held to be one of the most effective of its kind ever produced in that state.

Incidentally, Mr. Melton has always liked to handle printing accounts as though they were advertising accounts as well. He is a creative printer in more ways than one, to the customer's benefit.

California beckoned to him in 1927, and, settling there, in six years' time he established two new shops—one in Los Angeles, one in Hollywood. The Meltons of Hollywood became something of a local institution. But by this time a son, W. F. Melton, Junior, had taken his place in the company; and when, in 1934, Mr. and Mrs. Melton journeyed to the Century of Progress Exposition in Chicago they liked the town so well they decided to stay on—leaving the Western branch in the capable hands of W. F. Junior. (Another son, John L. Melton, is superintendent in the plant of the Schwabacher-Frey Company, Incorporated, located in Los Angeles.)

So in Chicago now the senior Melton is producing his customary excellent brand of printing, occasionally taking time out to write an issue of *The Melton Pot*, a stimulating house-organ which created a considerable stir when it dealt with local civic affairs in Hollywood, and which is only a little less outspoken in its new locale. Mr. Melton is a printer in the true sense of the word, and it gives us considerable pleasure to thus briefly highlight his energetic and honorable career to date. The editor of this magazine, as a young compositor in Kansas, used to study the work of Walter Melton, admiring his style and borrowing inspiration from it. Maybe this present report will indicate some of the appreciation and the high regard for him that the editor has always held.



Typography by W. F. Melton, produced during his Scarff & O'Connor days. The layout principle involved here is frequently made use of today





# The Abbey San Encino

**Clyde Browne, pictured at left, follows traditions of the Roycrofters in his unique California chapel-shop**

**I**N THIS quaint world there is a master printer who owns and operates a wedding chapel equipped with a pipe organ, keeps apartments for artists and writers, besides his print shop and housing for his family, all in a twenty-five-room stone structure which he built mostly with his own hands in spare time over a period of ten years.

This printing-wedding-apartment-residence establishment is called the Abbey San Encino, which means Abbey Saint Live Oak—although there never was a saint of that name—and the printer-architect-builder-owner is Clyde Browne. His establishment is located in the old Garvanza section of Los Angeles, and was built like the old California-Spanish rancho homes with the rooms end to end, forming a rectangle around the central patio. The artists' and writers' studios and rooms are in a two-story structure built beside the abbey proper.

The Abbey San Encino is down in a rocky canyon called the Arroyo Seco and is almost completely hidden from the main business street of the district by a high embankment. The reason for this unusual arrangement of things is that Browne was, and still is, a great admirer of Elbert Hubbard and the Roycrofters and he aspired to fathering a similar colony in California.

"I envisioned among other things a print shop with numerous real old-time printers hand-setting type, each printer adorned with whiskers or a full beard," Browne explains. "By the time I had completed the building and moved the shop into it, I couldn't find even one be-whiskered printer. The tribe had become extinct. So I went modern enough to install a typesetting machine."

The printer says his idea took shape thirty years ago and after pondering its accompanying problems for a long time, he finally bought the rockiest piece of ground he could find. It was filled with glacial boulders, just the thing for enduring building stone. Work began in 1915.

Browne soon realized the truth of a comment made by one of his contemporaries—"Anybody can write a book but it takes brains to build a house." The printer had to become an architect, stonemason, carpenter, concrete worker, bricklayer, roofer, metal worker, locksmith, draftsman, electrician, plumber, stained-glass maker, and collector of Indian and Spanish relics, besides making most of the pipe organ himself.

While the arroyo provided the stone, an abandoned brickyard yielded free brick sufficiently aged to suit Browne's taste, and more exquisitely ancient-looking bricks were found in an old poultry yard. It took some searching, though.

Discarded railroad ties, which he charred to accentuate old age, were just right for the massive door facings and other timbers. When it came to ornamental fixtures for the chapel, Browne found he could make excellent "bat wings" from thin steel of an ancient automobile body. From old structures being demolished, huge door locks, or heavy iron keys, suitable for the huge doors, were found. If there was a big key, but no lock, Browne made a lock to fit, and similarly keys were made if the original was lost from some ancient lock.

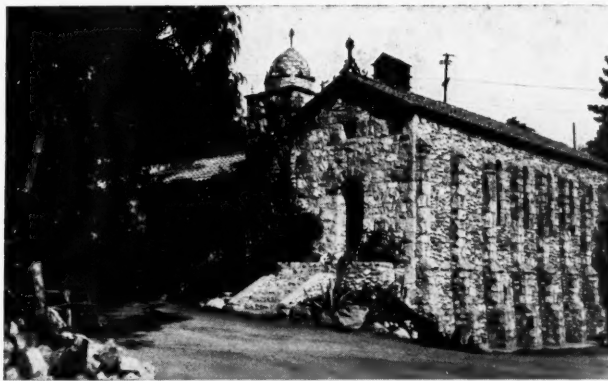
Everything of historical value the printer could find, and almost any building material or household article that showed old age, became a part of the establishment. While Browne did most of the work with his own hands, he occa-

sionally had to hire an expert for a few days until he could learn the trick himself. George Ferguson, who set the arches for a chapel at Yale University, and who did similar work on various California churches, worked with Browne on the abbey arches.

The chapel, a narrow room forming almost all of one side of the building, seats sixty-five persons. As the sunlight filters through stained-glass panes onto rich paintings and fine straight-backed benches placed diagonally, and while Clyde Jack Browne, the printer's son, plays the pipe organ, an average of three to five weddings a week are held in the chapel. Opposite the organ and at the other end of the chapel is a fireplace and nearby is an old hall clock that plays the "Ave Maria" on its chimes, or will play it as soon as Browne gets around to repairing it. A little job like that won't give him any trouble at all.

The print shop, which is the same size as the chapel, is adorned with a round window on which is stained a mission padre inspecting proof as an Indian operates an old hand press. Heavy wooden beams overhead bear one-line inscriptions in Old English letters on tympan paper, crinkled to indicate old age. Directly above the typesetting machine one inscription says, "When printing wanes ye jungle gains." Other beams carry such lines as "Ye same types tell of woe and weal," "There is no sage like the printed page," "Ye goode books marke ye treasures ends," "Come rain, come shine, ye books be mine." All of the inscriptions were originated by Browne.

As to the business advantage of operating a printing shop in such a place, amid such surroundings, Browne says it's a "stand-off." New customers sometimes glance around at the stained-glass windows and exclaim, "My, I guess I'm in the wrong place," their fear being that the price will be too high. On the other hand the chapel results in the printing of many fine wedding and engagement



Printer-builder Clyde Browne constructed the Abbey San Encino, Los Angeles, largely with his own hands. It houses a chapel, print shop, studios

announcements, this end of the business being in the hands of Mrs. Browne, who finds a steady demand for such announcements on parchment scrolls in mailing tubes, a specialty of the shop.

The establishment also appeals to colleges. Browne has printed the year-book of Occidental College for twenty-seven years in addition to various other publications, bulletins, and so on for that institution. The first daily of the University of Southern California was printed by Browne. Alumni remember Browne; and their work, together with that of the colleges and high schools and of customers to whom the abbey appeals, keeps the shop busy. Browne says he never has solicited a job since completion of the abbey. An unusual record.

Throughout the years the abbey always has employed one or more college or high-school students working their way as apprentice printers. Browne has had the satisfaction of seeing a number of these students advance to important places in business and professional life. Among them is a well known professor of the University of California.

The apartment end of the business also has been a source of satisfaction, although all studio rooms usually are not in use by artists and authors. Several well known books have been written there and Browne enjoys the acquaintanceship of many in the writing and painting tribes.

When Browne was building the abbey he wanted to call it the old English equivalent of "Old Stone Abbey," but friends interested in perpetuating the use of Spanish names in California prevailed on him to use that language. Admiring the live oaks of the arroyo, he honored them by the name Abbey San Encino.

Among interesting objects embodied in the structure is the first school bell ever used in Garvanza. It is installed in the abbey chapel. Historic bits of masonry from various lands are found in the score of arches surrounding the patio.

Added to the pride of having built most of the abbey with his own hands is the knowledge that the work has been well done, even though by a novice. Prominent architects have visited the place more than once and their usual comment has been that the abbey does not look like a home-made structure but displays real craftsmanship and art.

Architects have told Clyde Browne that the abbey, constructed mainly of materials that cost him nothing, would have cost almost \$50,000 had the labor all been hired and had all materials been bought. It's a real achievement. People who've visited San Encino will enthusiastically agree.—CARL F. BLAKER.

## LET'S CALL THE WHOLE THING OFF!

● The old discussion regarding the origin of "O.K." again comes to light, this time in the columns of the Sydney (Australia) *Morning Herald*. Correspondent writing to that paper stated that his father, Oliver Kebbe Richardson, prominent in government affairs in South Australia, had been familiarly known as "Old O.K.," and that his initials had been adopted as a telegraph signal—meaning "All correct"—during his lifetime. The correspondent further added that he would give \$100 to charity if anyone could prove that this was not the case.

This challenge was promptly accepted by Edmund Barclay, of the Australian Broadcasting Commission, who wrote: "It is not known how or why the phrase was coined, but it first appeared in print, used in the sense of 'all correct,' in the court records of Sunset County, Tennessee, U. S. A. in the year 1795. It was

probably brought to Australia by the American whalers in 1830 or 1840." He adds that the phrase was current in the refrain of a popular song in England ten years before the time the first correspondent claimed it had been originated.

A third correspondent then joined the discussion. He stated that in 1835 a food firm in London had produced an "O.K." sauce. The history of O.K. in the food firm's archives was said to be as follows: "The phrase was certainly used by Andrew Jackson, attorney, afterwards President of the United States. He may have taken it from the choctaw 'Oke' or 'Hoke,' meaning 'it is so.'"

Much printers' ink has been shed in argument over the beginning of this now widely used expression. New theories crop up every day; but as far as we know the matter has never been authoritatively laid to rest.

## MERCOID INSERT WELL PLANNED

● There is such a thing as appropriateness in printing—a fact well known to the progressive printer but not always recognized by the user of printing. Hence it is gratifying to be able to examine the examples of printed matter which give evidence of the user's appreciation of true character in printing, printing that is particularly suited to the purpose for which it is produced, and which shows there has been coöperation between the planners and the producers. Such is the case in an attractive sales portfolio issued by the Mercoid Corporation, Chicago, specimen pages of which are shown in the insert facing.

First, we would say the portfolio expresses well the dignity of simplicity. It shows definitely that printed matter can express the character of the concern, especially the solidity of the institution, and it requires no dressing up or ornamentation to carry out that purpose.

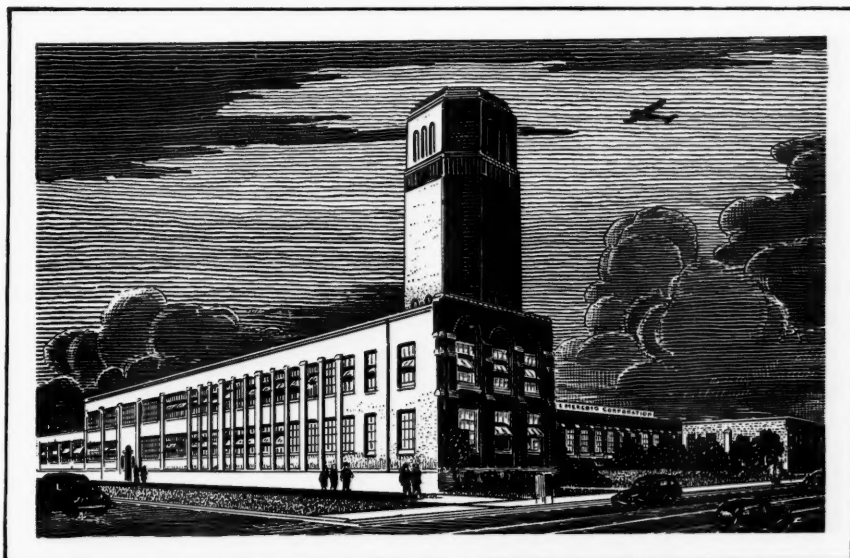
Of especial interest in connection with the arrangement of this portfolio are the reproductions of photographs showing the company's product—automatic controls for heating apparatus. Shown on successive left-hand pages, these reproductions are full-page, bled halftones, and printed in doubletone inks they have the rich photographic appearance of gravure. On each right-hand page, opposite the illustrations, is the descriptive matter, set in Stymie Light, brief but comprehensive descriptions of each instrument pictured. Down the binding side of each type page is a silver strip, three-eighths of an

inch wide, which makes a pleasing separation between the contrasting sections.

Coöperation between the compiler and the typographer is shown in the manner in which the type groups are handled, each descriptive page being set in the same size, line for line and lead for lead, with no short lines, or "widows," in evidence anywhere in the book. Indicating an appreciation for the beautiful, as well as for the appropriate, the entire makeup of the book shows a high standard of workmanship and is a credit to its producers.

An attractive green cover stock was used, five thousand copies of the more than thirty thousand edition being bound with a plastic binding matching the cover, the balance having a spiral binding. The back cover is spread out to double size and folded, the part that folds in being die cut to hold samples of advertising pieces offered to the trade—a clever idea.

The portfolio was compiled, designed, and supervised throughout its production by J. L. Schanz, who for the past ten years has been advertising manager of the Mercoid Corporation. With a broad experience as an advertising man, Mr. Schanz combines thorough training in different branches of the graphic arts, also as an industrial designer, an example of his work being shown in the illustration, done in woodcut style, of the company's building. One of the directors of the Engineering Advertisers Association, he has served as publicity director this past year.



THE MERCROID CORPORATION  
MAIN OFFICE AND FACTORY LOCATED AT 4201 BELMONT AVE., CHICAGO

NEW YORK OFFICE  
90 WEST STREET

BOSTON OFFICE  
25 IVY STREET

PHILADELPHIA OFFICE  
3137 N. BROAD STREET

DISTRIBUTORS IN ALL PRINCIPAL CITIES





## MERCOID PRESSURE LIMIT AND LOW WATER CONTROLS FOR STEAM BOILERS

A pressure limit control is essential on all automatically fired steam boilers. ¶ It has an important duty to perform, and should be an instrument that one can depend upon to act, the instant the pressure exceeds the limit for which the control is set. Mercoid Type DA-31 Outside Double Adjustment Control, is an instrument of sturdy construction and unfailing performance. ¶ It has some valuable time-saving features that greatly facilitate the installation of a pressure limit control. The adjustments can be easily and quickly made. Visible dial shows the exact operating pressures at which the instrument is set to operate. All guesswork and the necessity for making calculations are eliminated. No other limit control can compare with this instrument. Various ranges are available. ¶ The control, illustrated to the lower right is a combined pressure and low water control. This is an ideal and compact combination. It has the same desirable features, as the Type DA-31. ¶ It is generally conceded that all automatically fired steam boilers should have a low water control to guard against the hazard of firing into a dry boiler as well as protection against excess steam pressure. ¶ Type DA-121 Combined Pressure and Low water Control is highly recommended and is very popular with the trade. ¶ On jobs, where a satisfactory pressure control is already installed, Type 123 Low Water Control only is used.

*The preceding three pages of this insert are facsimile reproductions from a sixteen-page sales-presentation portfolio issued by The Mercoid Corporation, Chicago, Illinois, manufacturers of automatic controls for heating, air conditioning, refrigeration, and various industrial applications. ★ The portfolio is bound in an attractive cover stock with a plastic binding. The back cover is a two-fold arrangement for holding various sales literature offered, imprinted, to the trade. ★ The book was compiled and designed by Lewis James Schanz, advertising manager of the corporation. ★ The photographs are the work of Paul P. Brodersen, of the Hawtin Studios, 19 South Wells St., Chicago, Illinois. ★ Halftone plates made by Northwestern Photo-Engraving Co., Chicago, Illinois. ★ Type set by William Smetana of Thormod Monsen & Son, Inc., Chicago, Illinois. ★ Green-Black Ink No. 2 was used on the halftone printing, made by Sigmund Ullman Company, Chicago, Illinois. ★ The book was printed and bound by Richter-McCall and Co., Chicago, Illinois.*



# The Proofroom

Questions pertaining to various problems of proofreaders are here solicited for consideration in *The Proofroom Department*. Replies, please notice, cannot be made by mail

By Edward N. Teall

## What the Walrus Said

Is there any justification for running the quotation under "The Walrus" as it is printed on the enclosed clipping?—*Wisconsin*.

The clipping shows what is evidently the standing head for a departmental column. On the left is a picture of the walrus. Then, in script, the title: "The Walrus." Under the title, in black italics, are the famous and much quoted lines, "The time has come," and so on.

The clipping shows nothing but this heading. To me, assuming that it does lead off for a column of miscellany, the entire set-up seems just right. Possibly there's a catch in the query that I fail to get; but on the material in hand, my ruling must be that the idea is very good.

## Grammatical Number

I saw this in a newspaper article: "A number of the crew was injured." Is that correct?—*New Hampshire*.

Grammatically, it is beyond challenge. To go over the old ground once more, it presents a phrase standing between a singular subject and a plural verb.

I have no doubt that for every one who says or writes "a number of something or other was" it would be easy to find twenty who would say or write "were."

The grammatical form is singular; the meaning is clearly plural. For my part, I like to use the correct grammatical wording wherever it does not seem too strained and artificial.

## -ade, and a Call for Aid

"Lemonade," "orangeade," "limeade" are closed; how about "grapefruitade," "lime-and-mint-ade," "grapefruit-and-orange-ade"? Or would the combinations with "and" be better run open? Your recent articles on the hyphen, though very helpful, don't seem to make me sure of the last three. Thanks for your comments on compounding.—*Michigan*.

And thanks for the thanks!

These combinations look simple enough at first glance, but—there's a catch! "Grapefruit-and-orangeade" would not give the intended idea at all, for the sug-

gestion here is of two things combined: grapefruit with orangeade. The meaning is, of course, that this "ade" is made of grapefruit and orange.

I think the hyphens before "ade" are justified in such combinations. The point is, they are artificial words, and the writer's concern must be to make the meaning clear to every reader.

## Alignment of Numerals

An opinion on the alignment of roman numerals would be very helpful to me. On some points my associates and I agree, but on others we just can't get together at all. Will you please give us the rules?—*Tennessee*.

In a list of contents, the numerals should be lined up on the right. If they are followed by periods, line up the periods—the ragged edge being on left:

- I. Introduction
- III. History
- VIII. Manufacture
- X. Distribution

This would be bad:

- I. Introduction
- III. History
- VIII. Manufacture
- X. Distribution

And so would this:

- I. Introduction
- III. History
- VIII. Manufacture
- X. Distribution

The irregular channels on the right are much worse than the raggedy edge to the left. They mutilate the page.

When roman numerals are used for designating paragraphs, regular paragraph indentation is best:

- I. Marginal notes should be separated from the text page by at least a nonpareil . . . .
- III. A page should not begin with a short line if it is possible to avoid it . . . .
- VIII. Avoid more than two consecutive hyphens at the ends of lines . . . .
- X. Whenever it is necessary to run over type in the makeup in order to . . . .

The makeup in this last block of sample matter is not good, but if the roman numerals simply must be used, that is the way to handle the indentation.

## Either—Or

A friend of mine who is getting along in years and has not had any physical activity for some time started a garden. He said: "When I get through with this I will either be tough or dead." Somehow, that sounds wrong to me, but I can't quite figure it out. Can you?—*Georgia*.

Yes, of course. The trouble is in the matter of coördination. "Tough or dead" doesn't work out right with the placing of "either." You can say "I will be either tough or dead," coördinating the two adjectives, or "I will either get tough or be killed," coördinating the two verbs. It is so easy to get these things right, I don't really see any reason for intelligent persons mixing them up as most of us do most of the time.

## Don't Let It Throw You!

Please tell me how to know whether to say "is there" or "are there."—*Maine*.

"There seems to be hope" means "hope seems to be there." "There seem to be chances of success" is equivalent to "chances of success seem to be there." But watch out for such expressions as "is there any" and "are there any." These bring you up against the old tangle over such words as "none" and "any"—singular or plural.

Say "Is there any difference between the two," "Are there any differences"; "Who is there," "Who were present." This is the kind of thing that really isn't any harder than you choose to make it for yourself.

## Newspaper "Style"

Can you recommend to me any book of authority on newspaper capitalization and punctuation? If you can I will greatly appreciate your doing so. Different daily papers are each seemingly using a style of their own at the present time, therefore I wish, as a proofreader, to secure some book of standard authority that our writers can follow.—*Michigan*.

Really, I don't know of anything to recommend except a study of the different papers and the making of a stylesheet representing your own choice of the styles observed. The standard books on

style from the university presses would be of little use to this querist. Many of the book publishing houses have stylesheets that might help a little. But as to a standard for use in publishing a newspaper—well, honestly, I do not know of any. Possibly the schools of journalism could help. Many stylesheets with special appeal for those engaged in newspaper work have passed over my desk, but I have not kept either them or any record of their places of origin.

In such a situation, my own strong preference would be to study a number of papers representing different cities, and then make up my own stylesheet.

### Oh, for a Pair o' Quotes!

I have noticed you quote heavily. I do not refer to quoted matter, but to use of quote-marks when referring to a word, a letter, and so on. I certainly think you overdo it. Such use of quote-marks makes a spotty page. Do you just happen to do it, or have you a real reason for this detestable habit?—*Louisiana*.

I have a very good reason: when I use the quotes, it is in order to make the meaning clear at first glance; to fix the value of the words or characters enclosed in the quote-marks.

Here is a dandy illustration of what may happen when the quote-marks are not used; it comes from *The Saturday Evening Post*, issue of August 24, 1935, in the story "Anchor Man," by Fanny Heaslip Lea (page 21, third column): "Dear Miss Sally" . . . H'm'm; he writes for all the world like Hatteras—same short tail to they. . . . 'Dear Miss Sally,' " and so on.

The admiral's widow is reading a letter aloud. I am absolutely sure the author did not mean us to read " . . . same short tail to they." What should it be? Clearly, " . . . same short tail to the 'y.' "

Apparently the "y" was not set off in the copy by quote-marks, the compositor ran it in with "the," making "they"—and robbing the thing of sense.

The spotting of a page with quote-marks seems to me a very small matter in comparison with this real error.

### Proofreaders' Latin

I know "stet" written in the margin of a proof means the marked word in the type is to stay as it was, but what I wish to know is, where does it come from? Who made it up, and why do we use it instead of some kind of a sign, such as we have for everything else that has to be marked for correction?—*Minnesota*.

"Stet" is a form of the Latin verb *sto*, *stare*, meaning *stand*. "Let it stand" is the order it gives. Why we don't have a sign for it, instead of the word, I don't know. If any member of the *Proofroom* family has knowledge of the word's early use by printers, it would be just fine if he or she would share it with us.

### Snappy Question, Easy Answer

What does the hyphen *do*? I think it is just extra baggage. Why bother with 'em, is what I want to know.—*Vermont*.

Consider this: "The project would give much needed work to many men."

Does it mean "much work that is needed," or "work that is much needed"?

You can't be entirely sure unless and until you know how the writer of the sentence customarily compounds. And if he thinks the hyphen is "just extra baggage," you can't tell at all.

We write "work that is much needed," because the meaning is absolutely clear and unmistakable.

But if the modifiers are shifted from predicate position to the attributive position, it's different. The two words may become one unit of sense: "much-needed work." The hyphen helps.

Note this, too: I would write "badly needed work," without a hyphen, because



### Hell Box Harry Says—

By Harold M. Bone

In competing for *runs*, the printer who keeps in *step* with the times often wins in a *walk*.

A *standing form* is an asset or a liability depending on whether it's *type* or an *employee*.

Modern *punching* equipment has pulled more than one printer out of a production *hole*.

The creative printer who can't design a letterhead with the proper *atmosphere* is often given the *air* by the customer.

When a metal *pig* won't melt properly, it's enough to get a machine comp's *goat*.

Bessie of the Bindery thinks the proper place for *long runs* is on *presses*—not in girls' *ho-siery*. Right?

The slogan of a bindery (To put it as a wheeze) When bragging of its work should be "Our books are bound to please!"

the "-ly" marks the word as an adverb. But "much" has no such label—it can be either an adjective or an adverb: "much work, much needed."

Of course, this merely scratches the surface of a big subject.

The hyphen does do things, and care in its use is important in an extremely practical way.

### It's a Toss-up

In the following sentence, should we say "has" or "have"? "It supplements the creative work of their advertising agencies by disinterested, impartial analysis which nearly twenty years of experience has proved sound." Can you figure it out for me?—*New York*.

Here's one of our very best old favorite stickers! It can be argued several different ways. It's like pease porridge; some like it hot, and some like it cold. Probably good usage would be found to divide pretty evenly between the two ways. My own vote is for the singular: "Twenty years of experience *has* proved."

There was a time when I was a stickler for close parsing, and no doubt more than once, in fourteen years of answering queries for this department, I have given, on precisely similar questions, judgments contrary to this one. There is no disgrace in that, for this is honestly one of those points on which opposing judgments can be equally well defended. Possibly, indeed, this is properly to be regarded as a matter not so much of syntax as of idiom: speech-custom.

Experience has proved—yes, of course. Twenty years have proved. Put the two together, as in the query above, and you get trouble. The actual construction is that of a singular subject modified by a phrase of which the main word is a plural noun. But the wires cross.

For my own part—and the pedants may argue as they please—it seems to me (at the moment at least!) that the whole expression is fairly, though not conventionally, to be taken as a compound, in effect: Something has proved. What has proved? Twenty-years-of-experience has proved. And I'm asking:

How do you like that?

### The Vexed Possessive

We are deciding on a name for a new company. Would it be okay to make it James Blank Sons?—*West Virginia*.

The only grammatically correct form would be James Blank's Sons. The fact that so many are now dropping the possessive sign is not to be taken as canceling the principles of grammar.

It is to be noted, of course, by proofreaders, that when a corporation has a name which is not grammatical, it is no part of any one's business to change that form in print.

### "Kind of a"

Your department is a great help. I don't see every issue of THE INLAND PRINTER and those I do see are usually old numbers, so I doubly appreciate your articles. May I venture to question something in the September, 1936, issue?

Under "Grammar on Bill of Fare" the questioner uses the word "gramatically." Was that the way he wrote it, or was it an error in print? In your answer the word is spelled correctly.

Also, under "The Little Red Notebook," with respect to the black snake. Webster gives it as either two words, or one.

In this same paragraph of yours I find the expression, "some other kind of a snake." Do you like the "a" before "snake"? It seems superfluous to me.—*Massachusetts*.

A fine, frank, and friendly letter!

As to "gramatically": I cannot check up, after all these months, but I imagine the error was ours. I'd rather make one now and then, and own up to it honestly, than to be infallible but have a bragging disposition. Life should be sweet.

"Black snake" means any old kind of a snake that is black, but "blacksnake" is the name of a special breed of snake.

And as to "some other kind of a snake": Possibly when anybody writes it that way his mind is really thinking "a snake of some other kind." I do not mean this as an alibi at all, for the simple fact is, I myself don't get any shivers out of "kind of a snake." No doubt "some other kind of snake" would have been better.

Honestly, though, when you get right down to it, I am not at all sure that "some other kind of snake" can stand up against sharp analysis. It seems to have too much spread. It sort of gets away from the one-snake idea and includes too many snakes—a whole kind of them.

The one absolutely unassailable way to say it would be "a snake of some other kind"—and to many whose judgment is quite respectable, that would seem just a little bit affected.

It is good for us to discuss these matters frankly, so long as we retain our spirit of tolerance, give-and-take. At least the debate serves to bring out the nature of the problems with which printer folk, and especially proofreaders, have to wrestle.

### Loss of Equilibrium

In some narrow-measure stuff I had this: "A minister is one who is authorized to preach the Gospel and administer the ordinances of the church." The writer was making an indirect quotation from the dictionary. To avoid a bad break, I changed it to read "... to preach and administer the ordinances." The writer said I had wrecked the sentence. I simply can't see it so. Please comment.—*Mississippi*.

There are several slants and angles to this query. First there is the matter of changing from the original copy. The fact that the quotation was not a direct, verbatim pick-up might be held to give the proofreader an "out." Ruling on that

point is hardly possible at such long range; it must be settled between the print shop and its customers. It depends partly on the routine of the shop in giving the proofreader much or little editorial privilege and responsibility.

As to the merits of the case aside from shop practice, I would say the proofreader destroyed the neat balance of the original sentence, in which we have two transitive verbs each with its object: to preach the Gospel, and to administer the ordinances. The reader could defend himself by saying that he used "preach" as an intransitive verb; but he really did weaken a good strong statement.

The sentence could have been shortened, without impairing its nicety of balanced construction, by making it read: "... to preach and to administer . . ."

Proofreaders' problems are tough!

### -ence, -ency

Which is better, "expedience" or "expediency"? I'd like to know.—*Montana*.

Usage is by no means uniform. The dictionaries do not make any very clear differentiation. This is the way I figure it out, by myself, for myself: The "-ence" form is more immediate and particular; the "-ency" form, more general. "Expedience," it seems to me, applies better to an act; "expediency," to an expression of policy or character.

Whether this would be okayed by the professors of English, I don't know. But it is good enough for me.

### Capitals in Headlines

We have a rule against capitalizing prepositions, but what should be done with a headline similar in construction to this: "Not What Finance Committee Exists for?"—*Rhode Island*.

Rules are made to be observed. If that is the rule of the shop, both the compositor and the proofreader have a perfect "alibi" in it. They can hardly be blamed for doing what they are ordered to do.

But then again, when the rule against capitalizing prepositions in headlines was made, probably there was no thought of such a possibility as this. It is a bad headline, as it stands.

But then again, presumably the rule against capitalizing prepositions in headlines was made, probably there was no thought of such a possibility as this. It is a bad headline.

The last word in a headline should be capitalized, no matter what it may be.

In the actual situation, I should say the reader would hardly be justified in ordering a capital "F" in "for," but I certainly think he should go to some one with authority and get a special ruling.

Probably the powers that be would revamp the rule, to cover such situations.

## Goin' Fishin'?



We hope so. We hope you get the kind of a vacation that all hard-working printers deserve: plenty of fishing, golfing, swimming, eating—and maybe just plain loafing! Then we hope you bounce right back on the job—and start going after those prospects in a decidedly big way!

## Need Bait?

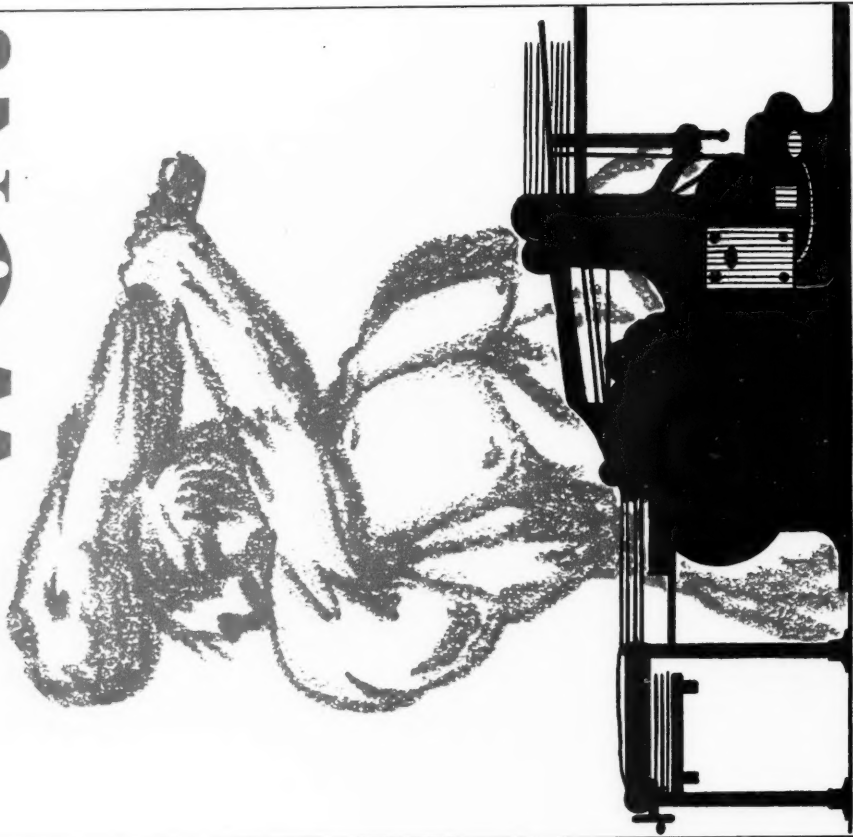
To help printers get more business, to help them do the best possible work with the business they get, is the primary aim of "The Inland Printer." One of the ways in which we serve—and lots of printers say it's a very helpful service indeed—is by offering an original mailing piece each month. Turn the page and study this month's folder. Wouldn't you like to use it? Well—why not?

## Help yourself

But to prevent duplication, only one printer in each city is given permission to use the copy—the first printer to request it.



# THE WEAPON THAT WON!



**HE HAD POWER!** The successful Cave Man achieved power through the strength of his club rather than through the use of his mind. His wives, his worldly goods were bought, sold, or traded without the use of any of the subtle arts of persuasion that spell super-successful salesmanship today. Caveman salesmanship was simply a question of overpowering the prospective client by brute strength. . . . Of course it's obvious that you, a modern business man, can't very well employ caveman tactics to sell your products. You don't need to, either! For there is within your reach a weapon infinitely more powerful, vastly more successful than the strongest caveman and his club. It's a modern weapon,

typical of this twentieth century. It's the weapon that wins today! It's your printer's press. . . . Business men back in the cavemen era might dispute the physical power of their rivals, but no sensible business man today can deny the Power of the Press. The printing presses of the world have the power to make local affairs national, national affairs international. Printed propaganda takes obscure local figures and fashions of them men of world renown. Today the presses of the world are depended upon to build and maintain power. . . . Why don't you take advantage of this powerful modern weapon? Your printer's press is *potent power* waiting to serve you. Your printer is equipped to give you

the kind of service that will provide you with that most valuable adjunct of successful business—effective publicity. A printed message to your public can do more to convince and sell your goods or services than any amount of strong-arm selling procedures. Intelligent messages with a touch of humor, with plenty of interest, win and hold the attention of your client. Direct-mail pieces carefully printed by us will put your business before your public. Remember—we offer you the benefits of years of experience in the printing field. We really can help you to sell!

**THE ACME PRESS**  
**1701 BRUCE ST • CLINTON • PHONE 6-6821**

# ● PRACTICE WHAT YOU P R E A C H !

Write for permission to use the copy and layouts shown below. There is no charge for this copy service. Blotters designed by Rex Cleveland, Chicago, especially for THE INLAND PRINTER.

Pretzels, pincushions, pigeons, pumps, and pyrometers—these, and countless other things, are sold with the help of printed salesmanship. Printing has moved mountains of merchandise, made millions of people buy. It's a marvelous salesman, beyond doubt—and when it comes to selling *itself*, you can't surpass it! Use printing to sell printing! Bombard your prospects with actual demonstrations of your product and its effectiveness. Keep your presses rolling—and your name frequently in front of your prospects' eyes!

## WELL, WHAT'S IN A *Name?*

Nothing, commercially speaking—unless people see it, unless they know what it stands for! The oftener you put your name to good printed advertising, the better your chances will be for getting the business you want. We can be a big help to you—but you must make the first move. Here's our name and address. Every day we're producing printed matter that really makes sales! We can prove we're wide-awake, up-to-date producers!

*Columbus* PRINTERS • PHONE 207  
345 SOUTH WINSTED ST.

*A blotter like this will help to "register" the printer's name on the minds of new prospects. Plugging the name constantly never hurts*

## *Don't* PROCRASTINATE

"Some day," you say, "I'm going to advertise—get out some direct mail—put on a real campaign." Tomorrow, maybe? Why put it off any longer? The business you expect to get

tomorrow has to be worked up today! Start now! Give us a ring and we'll show you some of the successful printing that we're producing every day by modern, economical methods.

**REXCLAR • PRINTERS**

667 SOUTHFIELD BLVD. • LA JOLLA • TELEPHONE MAIN 633

*A reminder for the customer who's "ripe" for a printing order but can't get over the hurdle. Keep working on him! Keep your name before him*



# ★ Editorial

## **"We, the People"**

IN THESE DAYS of social and industrial unrest, what the "typical" people of the country think and say about the problems that confront us is significant. Dr. George Gallup, Director of the American Institute of Public Opinion, has completed a nation-wide "straw vote" on three questions bearing on the country's current difficulties.

To the question, "Do you think labor unions should be regulated by the Government?" 69 per cent of the answers were "yes," 31 per cent "no." Recent numerous instances of the failure of unions to control their members after "contracts" had been signed would indicate that present labor laws which do not impose equal and equally enforceable duties and responsibilities upon employers and unions alike are inadequate, to say the least. By these failures, the "typical" people of the country are gradually being forced to the belief that the only way to secure industrial peace and justice is to require labor unions to incorporate so that they and their officers can be held equally liable with the employer corporation for compliance with labor contracts and for protection of the American public against the tremendous economic losses it suffers from uncontrolled industrial strife.

To the question, "Must the United States prepare for a permanent load of several million needy unemployed?" 67 per cent indicated that they thought unemployment could be greatly reduced by (1) shortening hours of labor, (2) less Government in business, (3) slashing W. P. A. and other forms of relief, thus forcing those on relief into employment, (4) retiring workers at sixty years, and (5) prohibiting married women from holding jobs in business and industry. Here again it would appear that the "emergency" agencies set up and operated by the Government have not greatly impressed the "typical" people with their results. On the other hand public opinion does not seem well crystallized on "the one best way" to put the needy unemployed to work.

That the people have grave doubts regarding the extent of unemployment is evidenced in their reply to the third question, "Should Government take a census of the employed?" Here, 71 per cent of the replies indicated an affirmative vote; 29 per cent the opposite. In this connection, 58 per cent favored central registration at local offices; 42 per cent voted for door-to-door census taking.

Here again Government has been grossly unscientific. If a problem is on our hands, common sense, if no other, tells us that the first thing to do is ascertain all the facts concerning the causes of the problem. With all the facts once known, we best may move in the direction of a solution. There is a rapidly growing conviction in the minds of the people that if Government and the people knew the facts concerning employment, unemployment, and the needy, both would make a much better job of handling the present "emergency" and be able to set up something like an adequate and permanent solution of all three problems. The printing industry certainly needs to

know more about the conditions within its own ranks where much unemployment exists because its surplus labor is unskilled and where there is plenty of room for skilled labor of which little, if any, can be found at present. THE INLAND PRINTER votes for a Government survey that will give industry the facts about the conditions that are so greatly handicapping all business. At the same time, of course, investigation and surveys must constantly be carried on by the printing industry itself. Self-knowledge is a vital factor.

## **Young Men on the Alert**

MOVEMENT in the printing industry begun last fall has reached a stage where it seems to warrant more than passing comment. Young men, the sons of master printers whom they eventually expect to succeed, as well as that rather large group of young men who are already operating their own plants, have banded together under the name of the Junior Executives Club of Philadelphia. Among the objects of the society is the development of "better methods of management, more highly trained personnel, more ethical relations among themselves and with others, through collective and coöperative effort," and the improvement of "the condition of printers individually and collectively, and their service to the public."

It is significant that these young men thus early recognize the facts that the conditions in the industry are plenty bad enough and that if they expect to have any degree of success in the future, they must do their part in helping to improve conditions. Their objectives are most worthy. They presage the type of leadership the industry is bound to have in the future. Not only are they to be commended for inaugurating such a movement, but their effort may be pointed to as worthy to be followed by young master printers of other cities.

As a matter of fact the young master printers of America are somewhat belated in getting into such associational work. Several years ago the Young Master Printers Association of Great Britain was formed with similar objects and has functioned quite successfully in the meantime. One of their most popular activities is a Chautauqua-like gathering held each summer for a few weeks where the members spend their summer vacations, combining the business of *learning* during the forenoon with *recreation* and *sports* during the afternoon and evening. The young men are intrigued by the double program and the attendance is said to have been quite satisfactory.

A similar set-up can easily be arranged in this country when the movement has reached the magnitude of an organization in each of the principal printing centers. There are always inspiration and financial strength in numbers. They are the great factors in conclaves of this character. Let us hope that the movement will continue to grow, and that quite speedily, for the industry needs the organized efforts of its vigorous young manhood. THE INLAND PRINTER salutes the Junior Executives and bids them Godspeed on their journey to the goal of their ambitions.

## Beating Increasing Costs

PRICES OF PRINTING PAPER, as predicted by THE INLAND PRINTER over six months ago, have advanced sharply since the first of the year. The paper industries had no other course in the face of shortage of pulp materials, increased wages of mill workers, additional Governmental taxes. It may be set down rather definitely that paper will continue to occupy this upper plane of prices until the introduction of more improved methods and machines increases production in proportion to the amounts invested. This will take time. New mills are being built with larger and improved machines, and many old ones are gradually being revamped, but it will be several years before the results of better methods and machines are made manifest. In the meantime printers and their customers must pay the increase.

As also predicted, Governmental taxes, particularly those in the social-security group, have increased printers' costs of operating, as they have every other class of business. These taxes, levied at fixed percentages, increase as wage rates and volume of payrolls increase and as the years advance. Just as paper is the printer's principal material cost, so wages and their attendant taxes are his principal operating cost. We have before us a period of advancing wages and taxes, and printers and their customers must pay the bill.

Immutable as the laws of the Medes and Persians is the economic law of passing on to the next buyer additional costs of labor and materials. There is no other way. That is what every other converter of raw materials is doing; that is what the buyer of printing is doing; that is what the retailer is doing. As our customers pay us, so in turn we pay the increased costs of the articles we buy at retail. It is the "vicious circle" over and over again.

The main "rub" the printer encounters every time he attempts to raise prices is the *threat of competition*—the danger of losing a long and valued customer. Yet the control of that very situation is in his own hands. It is his chief problem. In spite of increased costs, he *must* manage to produce more and better printing! Through use of better and faster machines and more skilful operators he is not likely to be bothered much by any competitor who is not equally well equipped and manned. Better management methods, a plant best equipped and manned to produce the kind of printing he sells, will put the printer who really expects to remain in business so far "out in front" that competition will be the least of his troubles.

## Some More of Our Medicine

THE STATISTICIAN is "out" again! And how he shows up the printer! Out of forty-nine industries which spend money in advertising to educate people to the need of their products, the printing industry ranks forty-first, with an average expenditure for advertising of \$2.52 out of every \$100 of sales volume! It only helps the more to show us our place when we say that medicines rank first with 25 per cent of sales spent for advertising, and feed manufacturing is last with only 2 per cent spent for advertising.

With all his idle equipment worrying him and despite the fact that the great bulk of advertising must be *printed*, the printer still hesitates to take his own medicine for the purpose of building up his volume of sales and filling up his shop with much-needed work.

George F. McKiernan, president of the Chicago Graphic Arts Federation, who is responsible for the figures, says that the forty-nine industries spend 53.4 per cent of their appro-

priations in direct-mail advertising alone, but that only 22.1 per cent of that is prepared by "creative printers." He shows how one shoe manufacturer, who in 1928 spent 20 per cent of his appropriation in direct mail and 80 per cent in national advertising, was sold on the idea of tying direct mail in with his national advertising efforts. By 1937, the ratio of his expenditures on direct mail and national space have entirely reversed themselves, being now 80 per cent direct mail and 20 per cent national space.

It is also significant that 57.8 per cent of the direct-mail advertising of the forty-nine industries was prepared in their own advertising departments. But this does not seem to close the door against the printer, for Mr. McKiernan says, "these advertising departments *can* be sold *ideas*." Only 20.1 per cent of their direct mail was prepared by advertising agencies.

Here we have at a glance what the market possibilities are for the direct-mail printer. It would be interesting to learn how much additional volume the printer might obtain *were he to advertise* to this potential market. Loth as he is to "take his own medicine," there still is no question as to the potentialities of it, else other industries would not continue to use it, even at greater ratios than in other forms of advertising. It is a wiser saying than we are wont to acknowledge, "What's sauce for the goose is sauce for the gander."

## With, or Against, the Grain

THE MANNER in which paper is made causes it to have more or less of a "grain." Its manipulation in the operations of printing and binding is considered much easier *with* the grain than *against* it. It is a generally known principle.

Familiar as printers are with this very commonplace fact, how prone many of them are to disregard the principle of it in the everyday conduct of their businesses. It seems at times as if they delight in "going against the grain." When printers of a community are striving for better competitive conditions, generally one or two refuse to join in the movement; they prefer to let well enough alone—to continue to work against the grain. If plans for obtaining better knowledge of credit conditions or for more systematic training of apprentices are proposed, these "against the grain" fellows "can't see it." They seem to want to go by contraries, like the folks who walk on the wrong side of the sidewalk—always going against the stream of traffic, to everyone's disadvantage.

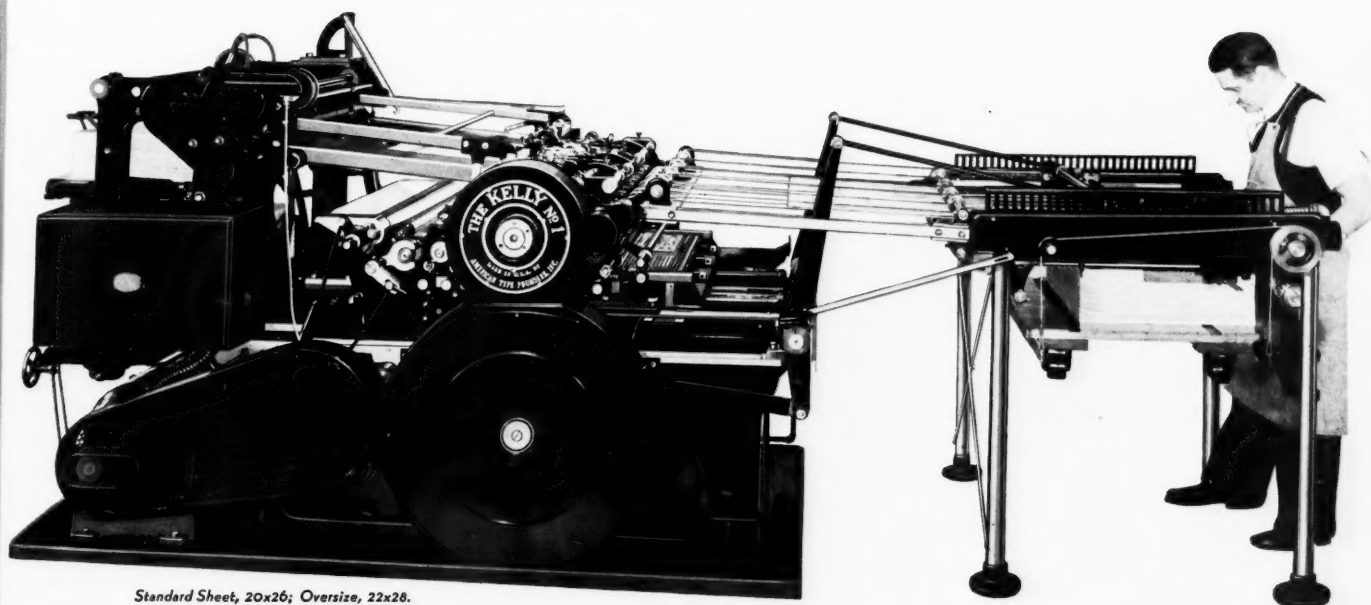
There are heaps and heaps of good homely philosophy to be learned from the simple principles governing the operations of the printing business, but the "against-the-grain" fellows see nothing in common with a competitor. Ethics are preachments of the highbrows; coöperation is not in their vocabulary. To them the printing business is apt to be "just another racket," and a hard one at that, therefore they will work at it accordingly—always against the grain.

But the printers who work *with* the grain, by coöperation and understanding, by confidence in each other, by frankness and honesty in their inter-relations, have happier times. They are leaders in the industry and in their community. They are always found on the right side of the sidewalks of business life, never going counter to progress. Because they work *with* the grain, problems yield more easily and life has a real purpose in creation's scheme of things.

# Improvements

## ON THE No. 1

# KELLY!



Standard Sheet, 20x26; Oversize, 22x28.

### 1. AUTOMATIC LUBRICATION

less time out for oiling. Proper, regular lubrication of main bearings, longer life for your press.

### 2. DOUBLE-PILE FEEDER

speeds up reloading. Capacity, 22½ inches or 5300 sheets of average stock. Extra feed table brought into feeding position in 20 seconds.

### 3. AUTOMATIC LOWERING DELIVERY

which cuts down another pressman's chore. 27½ inches capacity, 6500 sheets of average stock. The bar at the delivery end of the No. 1 has been set lower making it easier to lift a sheet.

### 4. IMPROVED DRIVE

with Reeves pulley, more efficient compact power plant, adjustable while the press is running to correct speed by a simple handwheel. Not necessary to find right "step." A speedometer has been added to help eliminate guesswork.



These four important improvements on the No. 1 Kelly make it even more desirable to own and operate. The No. 1 has been popular for years, and the features that made it so, are still kept: accessibility to form, rollers and

fountain...powerful impression strength, a form made ready on a No. 1 stays made ready... auxiliary distributor permits extended range of type forms on oversize sheets...and the famous engineering precision methods, materials and workmanship that have characterized all Kelly Presses. Write nearest ATF Branch, or see your ATF Salesman for details.

## AMERICAN TYPE FOUNDERS

Branches and Dealers in 25 Principal Cities

Types used: Kaufmann Bold, Franklin Gothics, Bernhard Gothics, Aluminum Type Series C and D



A "mountain" of old foundry type traded in for new type.



Last Day July 31st

New Type for Old!

19¢ PER POUND

FOR OLD FOUNDRY TYPE  
ON NEW TYPE PURCHASES

Offer Ends  
JULY 31st

## HOW TO TURN YOUR OLD METAL INTO A CASH SAVING...

**THE SPECIAL OFFER**—On every type order for \$10.00 or over placed during June and July, 1937, you will receive a Type Trade-In Certificate entitling you to trade in one pound of old type metal for each half-dollar represented in the certificate at the special rate of 19 cents per pound.

**WHAT YOU MUST DO**—Place your type orders in the usual manner. With each invoice of \$10.00 or over you will receive a Type Trade-In Certificate showing the quantity of metal you can trade in at the special rate.

**EXAMPLE**—For example, on an order for \$25.60 your certificate will enable you to trade in 51 pounds of old type metal at the special rate of 19 cents per pound. Ship us the metal, accompanied by the certificate, and you will be given a credit allowance of \$9.69.

**TIME LIMIT**—Allowance applies only to old foundry types, unmixed with other metals, delivered prepaid to our nearest branch, accompanied by requisite certificates. Special rate will apply only to shipments whose bills of lading are dated not later than September 30, 1937.

• Here's your chance to put in those smart new ATF faces you have been needing and wanting, empty the hell-box, dump out the old type in your cases, and save money at the same time.

• During June and July, American Type Founders is allowing 19 cents per pound for old foundry type to customers who have purchased new type—a bargain when you remember that ATF prices have not advanced with the rising metal market.

• Check up your type today; see how much of it needs replacement. Check over the 237 faces shown in the Handy Index of American Types; see how many of them you want to add. Then read the details of the special offer to see how you can save by turning in your old foundry type for new. Ask your ATF Salesman.

AMERICAN

TYPE FOUNDERS

200 ELMORA AVENUE • ELIZABETH, NEW JERSEY  
BRANCHES IN TWENTY-THREE PRINCIPAL CITIES

# Specimen Review

BY J. L. FRAZIER

Items submitted for comment in these pages must be sent flat, not rolled or folded, and must be plainly marked "For Criticism." Review of specimens cannot be made by mail

HARRY KINZIE PRINTING COMPANY, of Tulsa, Oklahoma.—"Announcement" for the Graphic Service Company is excellent. Layout is impressive (in a restrained modern manner), but what distinguish the item most are the smart and characterful new types used. The same arrangement, carried out with types of an earlier vintage, would be decidedly less fresh and forceful. Anyway, congratulations.

ANOTHER COLLECTION of very distinguished letterheads, characterful in layout, typography, and sometimes decoration—and often done in effective color combinations—comes from that master of the letterhead, Robert Williams, of Evansville, Indiana. Mr. Williams, along with J. F. Tucker, of New Philadelphia, Ohio, gives point to the Emerson mouse-trap story by creating and producing business stationery for clients hundreds and thousands of miles distant, and not a few paper manufacturers.

THE BRISTOL SCHOOL OF PRINTING, of Bristol, England.—"The Punishment of Shahpesh the Persian on Khipil the Builder" is an interesting, characterful brochure with text beautifully set on the monotype in the excellent Baskerville type. Illustrations are printed from remarkable examples of linoleum blocks hand-cut by students. A criticism: these pictures being so black suggest the need of a more rugged and bolder face than Baskerville, in fact they dominate the type a bit too much. Press-work is excellent.

BEBOUT & DOWNS, of Cleveland, Ohio.—We rather like the folder menu of the Park Lana Vila. A wider silver band printed across the top is bled there, also at the sides. On the left of this an interesting line picture of the hotel in black ink registers in an open panel of the silver band. We don't admire the lettering of the title which appears in the lower right-hand corner, particularly the excessively large stick-up initial "P." A neat handling of this copy in the corner, or in a line across and just beneath the silver band, would be better.

J. E. HARTMAN, of Upper Darby, Pennsylvania.—While the second set-up of the Cora M. Hartman book plate has a deal more character, life, and effect of up-to-date work than the first, due mainly to type used, the original is neat; in fact, its fault is not that it embodies any error in typography, aside from the wrong font capital "H" in the main line, but that it appears old-fashioned and dull. To appear old-fashioned and out-of-date is a fault and Caslon Old Style is by no means as characterful as the Bernhard. The nature of the job, too, required a rather characterful type.

CAMEO PRESS, INCORPORATED, of New York City.—That typography may be smart and striking and at the same time beautiful and dignified is demonstrated by your "Announcement of a New Service." Featured by a work mark in black flanked by ornaments cleverly made from border units appearing at the top, with text in a smart moderately heavy italic below, and with

## THE McCORMICK-ARMSTRONG COMPANY

1501-11 E. DOUGLAS



WICHITA, KANSAS

PRINTING • LITHOGRAPHING • ADVERTISING • PLANOGRAPHING

THE McCORMICK



ARMSTRONG COMPANY •

THE HOUSE OF IMPRESSIONS SINCE 1901  
1501 EAST DOUGLAS, WICHITA, KANSAS



## THE McCORMICK-ARMSTRONG COMPANY

1501-11 EAST DOUGLAS AVENUE • WICHITA, KANSAS  
PRINTING • LITHOGRAPHING • ADVERTISING • PLANOGRAPHING

## THE McCORMICK-ARMSTRONG COMPANY

PRINTING • LITHOGRAPHING • ADVERTISING • PLANOGRAPHING  
1501-11 EAST DOUGLAS AVENUE • WICHITA, KANSAS

This company has a variety of letterheads for its own use, all excellent. Top two make good use of orange and black; third is brown, tan, and black; last is blue, orange, with embossed square

# SAN FRANCISCO CLUB OF PRINTING HOUSE CRAFTSMEN

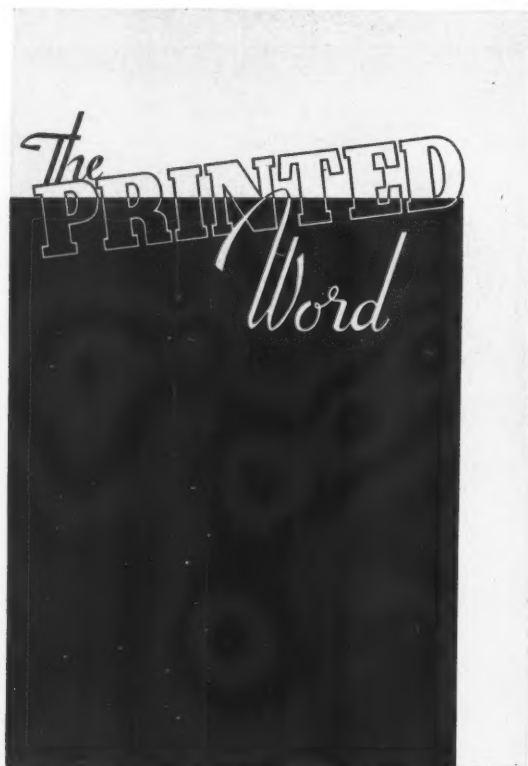


Honored Guests . . .

**FREDERIC W. GOUDY** • America's Finest Type Designer

**HARRY L. GAGE** • Vice-President in Charge of Sales  
Mergenthaler Linotype Company

Off the beaten path is this announcement, 10 by 15, printed brown and green on a cream-color stock. Designed and produced by Ralph M. Scott and E. H. Cagley, Patterson & Sullivan studios



Old rose and black are the colors used on this distinctive cover of the house-organ of The Von Hoffmann Press, St. Louis, Missouri

display in caps of the same just a size larger, the effect on the India tint antique stock with deckled right-hand edge is charming. Finally, paper of quality plays a big part and so we repeat what we've already so often stated, with credit to Strathmore, "Paper is part of the picture." Too, the difference in cost between fine paper and ordinary paper is so trifling on small forms like this it should scarcely be considered at all. Congratulations, sir.

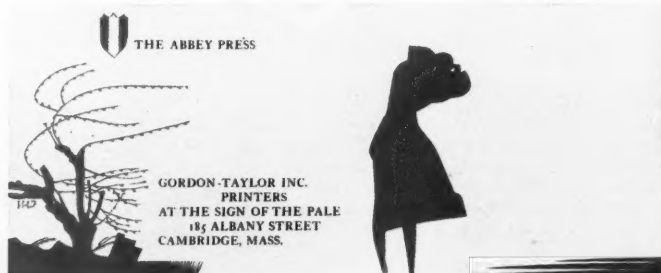
ERWIN DIETLINGER, of Frankfurt, Germany.—We like the work you submit immensely. Factor one in its excellence is the effect of the distinctive types employed. The second attribute is simplicity, which by no means implies being plain and colorless. Rather, it means the opposite of complexity, of designs being of too many parts. A third feature, really a quality related to the second, is the powerful display of the few points stressed. Display lines are big, which necessarily precludes many displayed lines and therefore precludes complexity. Pictures are similarly made just as large as is practicable. This idea is limited, but dominant display is a mighty good practice, and one which should be more widely followed. Some of your specimens are shown in a group on another page.

COMMERCIAL PRINTERS, LIMITED, of Regina, Saskatchewan.—Your work demonstrates the potentialities of hand-cut linoleum and rubber blocks for simple panels of odd shapes to carry color and enliven printing. A fault is overuse of strong colors. Where such large areas go in color, tints in greens, browns, and blues should be used rather than strong red as in the folder "Prairie Quality Chicks." The obstreperousness of the red, particularly on the first full page, makes attention to

type most difficult, and especially with the type so delicate and small. It was a mistake for that and another reason to print the two-line head which appears directly below the red top band also in red. "Now It Costs Less" is another example of ornament and strong color dominating what the advertiser has to say. Remember, always, "type's the thing."

THE INMAN COMPANY, Long Beach, California.—Outstanding among all the good qualities of your latest work is the sparkling character of the display. General simplicity in the layout, sometimes made active by off-centered but balanced arrangement of units, is a second virtue. Faults are crowding, indicated pronouncedly on the blotter, "Inman Diagram Service," to a lesser extent on other items. This item hangs up another fault less frequent than the crowding—lack of size difference between display and text. The situation is aggravated by the presence of three lines in the obese and very black Nubian, or one of its cousins, all of which have long since passed their peak in use. When there are numerous display lines of nearly the same size and the size of the text is nearly as large as display punch and "color" are lacking. Best results come when a minimum of significant copy is displayed and that made pronounced.

ALDUS ASSOCIATES, New York City.—A letterhead as striking, and at the same time as characterful and pleasing, as that of the School for Fashion Careers is indeed rare. The paper is a delicate blue color. Design is just what the contour of two hand-lettered lines and one line of type provides. First, "School for" appears in the upper left-hand corner in large script of delicate line, printed in deep blue. Below and



The colors are an effective feature of this blotter—gray and red, on white stock. The illustration, we assume, is somehow concerned with vexatious March winds?



Vigor and dignity are skilfully combined in this Philadelphia engraver's blotter. Colors: black and orange-red on white stock. Note line: "printed by letterpress"





Ink company's house-organ cover, black and lavender on cream stock, designed by Ralph E. Ream, art director of Simmonds & Simmonds, Incorporated, Chicago. The Strathmore Company, printers

somewhat to the right, "Fashion Careers" appears in three-quarter-inch letters of an extra-condensed style with Bodoni characters, reasonably letterspaced. This line is embossed white and is followed by the address line in a small size of medium bold sans-serif which is circumspectly letterspaced and printed in the deep blue. The beautiful color scheme, the embossing, and the distinction of the lettering are features which make the piece outstanding.

FRANKLIN PRINTING COMPANY, of New Orleans, Louisiana.—You certainly improved on the old letterhead of Paramount Laboratories with your new set-up. The old, set in Goudy Handtooled and Copperplate Gothic, emphasizes the lack of sparkle these old styles have in comparison with newer display styles such as were used for yours. Our old book styles remain unchallenged but in publicity work they fall far short of newer models. Too, the arrangement of the original is dull and uninteresting; setting the main line in the form of an arc doesn't keep the static effect of the centered layout. A very interesting modern

massed layout features the rest. To describe it would require too much space, and with light blue as the second color it can't be reproduced, so readers are denied the opportunity of seeing a good example of what can be accomplished by means of thoughtful arrangement and use of the newer type faces.

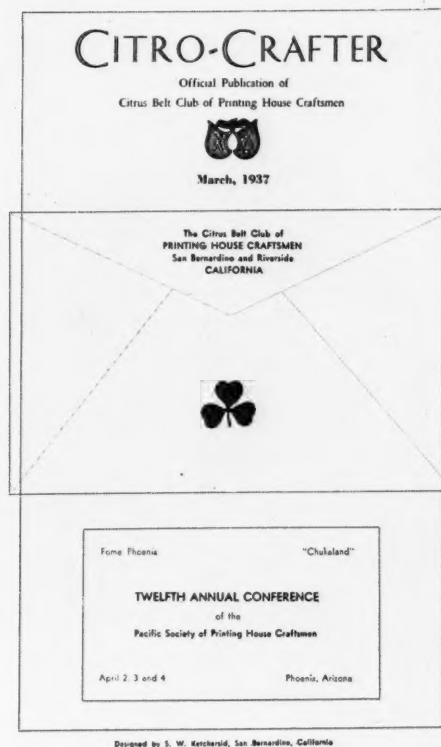
HARRY R. HORNER, Wichita, Kansas.—You're deserving of a lot of credit for the relatively large amount of advertising you do. The non-advertising printer doesn't set a good example for those he wants to do business with. Copy matter, judging from what we've read, seems interesting and to have appeal though perhaps it is too long-drawn-out. A further and more serious handicap is the inferior lettering, layout, display, and typography in general. A blotter simulating the appearance of an auto license plate and the folder "A Bird in Hand" are exceptions, although the signature of the latter is not only too big for the rest of the page but the type used for it doesn't harmonize well with the other type of the page. Furthermore, these lines are too closely spaced and spacing between words of the line "Horner Print" is definitely too wide. Avoid use of too many styles of type in any one form.

THE PRAIRIE PRESS, Muscatine, Iowa.—"Country Men," a volume of poems by James Hearst, printed in a limited signed edition of 250 copies, is one of those pieces of printing we delight in being privileged to examine. It is done on an ivory wove text, hand set in Centaur and Arrighi by Carroll D. Coleman, and printed in a good yellow, green, and black, with an extra color (red-orange) on the title page. The volume is full bound in green cloth with label in black on white paper pasted on the backbone, the treatment throughout being artistic and highly pleasing in its simplicity, one of the strongest factors in beautiful and artistic printing. The format is excellent, and the placing of the poems on the pages, with full appreciation of the varying measures due to the nature of the different poems, has been done remarkably well. This is a book that will be highly appreciated by book collectors, especially those interested in limited editions of private presses.

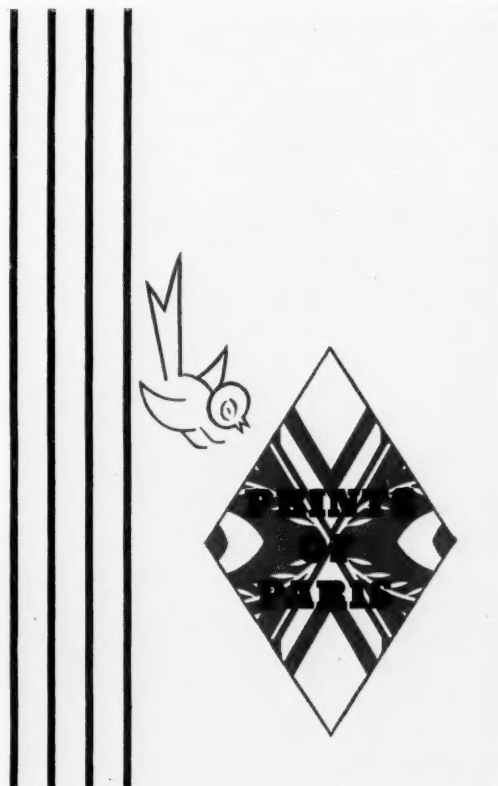
THE BAUER TYPE FOUNDRY, INCORPORATED, of New York City.—The Booklet entitled "Human Touch," printed in commemoration of your company's one-hundredth birthday, is an exquisite piece of work, well in keeping with the event it commemorates. We extend our congratulations both on the booklet and on your birthday anniversary. Printed on an old



Unusual effect achieved in this blotter by use of color: stock is white; illustration and type, black; overprinted tint, light tan. The white stock stands out strikingly



Ruled lines on this 6- by 9¼-inch cover are thermographed in silver—very effective on the green stock. Type, dark green



Type and ink are always well treated by the Paris Printing Company, Kansas City, Missouri. Green, black; stock yellow

PI-BOX

FOR JUNE

Type blue, rules black: eye-catching cover of the official publication of San Francisco Club of Printing House Craftsmen. Credit goes to Knight-Counihan Company, Incorporated

The  
York Trade  
Compositor

The York Composition Company  
YORK, PENNSYLVANIA

Different, isn't it? Type is black, color blocks green, on a light green, leather-textured cover stock. Size is 4¼ by 6½

ivory laid stock, deckle edged, and with a cover of good stock of a brownish tint, matching well the inside pages, type set in the Weiss Bold, and printed in a good black ink, which shows the type effectively and also does justice to the wood engravings which are included, the booklet is an outstanding example of fine printing. The cover design is simple, a design in light brown ink matching the cover, with the words "Human Touch" printed in a good reddish orange. Simple, yet effective, also is the title page, printed in black and deep brown. The story of your company's start and its progress over these one hundred years is interestingly presented, though brief, and the whole makes a highly characterful piece.

JOLIET TOWNSHIP HIGH SCHOOL, of Joliet, Illinois.—Layout of the card "An All-Around Printer" is interesting and effective. However, in view of the large amount of white space in the aggregate, particularly at the sides, all lines seem crowded. An "out" would be to set the lines "a workman," "an artist," and so on, in caps. This would give them contrast, the other composition being in upper and lower case, and the absence of ascenders and descenders in the lines would result in the effect of more space between lines. A slip attached to the card signed by Herbert Warfel, printing instructor, states: "The primary object in printing this card was to remind printing students that even in this day of specialization a printer needs to know a few things outside of his own line." Indeed the text of the card is very interesting and in the belief that it will be considered so by other readers we are taking the liberty of passing it on: "An all-around printer must be a workman, an artist, a financier, a grammarian, an electrician, a salesman, a spelller, a mechanic, an executive, a bill-collector, a scholar, an adwriter, a diplomat, and sometimes a mind-reader."

MIDDLETON PRINTING COMPANY, of Waxahachie, Texas.—While your house magazine of eight letter-size pages seems interesting and lively, typography of some pages—notably the first page—is not up to the standard of work from you we have heretofore seen. With so many features emphasized, the effect is like that of trying to comprehend several speakers all talking at once. Ultra Bodoni is all right when used with restraint, but with so many lines set close together, as

at the top of the front page, the effect is bad—overblack and bizarre. Indeed, the masthead together with headings just below make quite a jumble. Other pages are better, several truly effective. You will see that, on these, fewer lines are displayed, also that there is more white space. Indeed, it is due to white space only that the center spread gets by with three unrelated types employed, Ultra Bodoni, Garamond Italic, and a monotone square-serif style. The envelope is very striking with a wide band in purple in which the lower part of "P" and the letters "RINTING" are in reverse color and show white (the paper). This band bleeds at sides and bottom. The upper part of the "P" which extends above the band is also purple; with a cartoon in green, representing April showers, in the counter. The word "April" in cursive on the left of the big "P" is also in green as is the corner-card copy in the upper left-hand corner of the envelope. Presswork is excellent.

FRANK WIGGINS TRADE SCHOOL, Los Angeles, California.—It's really a pleasure to examine the specimens you send. They compare with the work done in the more advanced schools of England where greater interest is taken in graphic arts education than in America, especially on the side of the esthetic. The announcement for the Benjamin Franklin meeting of the local craftsmen is a striking, modern layout accomplished with bold sans-serif. Massing the white space in two spots with type matter in a vertical group to the left of, and below, a linoleum-block portrait of Franklin in the upper right corner gives it that striking appearance. The only fault of consequence is one noted in several other specimens: specifically, spacing the lines too closely. The versatile character of the work is indicated by comparing the announcement with the program for the event, a folder (French style) done in Caslon, the handling, even to the wave rules used for the red page border, reflecting somewhat but not too much the manner of work done by Franklin and others in his day. It is without a fault save that of the heading on page 2 being overcrowded. Chaste typography characterizes also the booklet of the "Welcome Home Dinner" in honor of Dr. Vierling Keisey. Keep up the good work. Soon, we think, there'll be a big demand for craftsmen such as it seems obvious you must be turning out.

WHAT'S A HEAD FOR?

We've got Ideas to stimulate  
your Sales - - with Printing.  
Try us on your next problem.



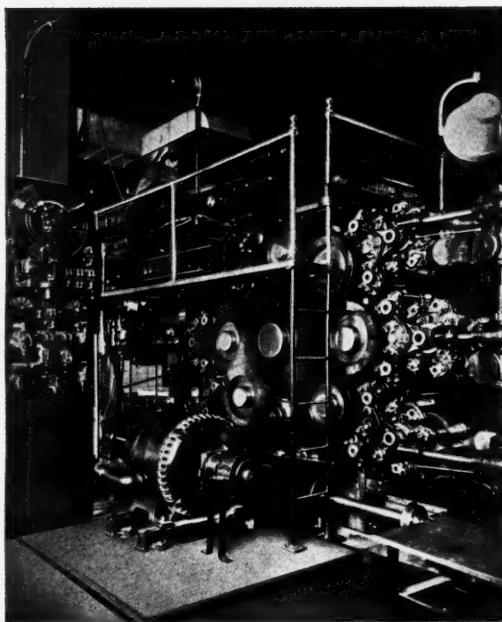
FOR WISH OR GOOD PRINTING at Tucker 9883 - 404 W. Ninth St. - L. A.

One of a series of blotters put out by the Wish Printing Company, Los Angeles. Sketch is in red, type black, "Ideas" and "Wish" in silver. Stock is white. Clever, what!

TAYLOR & TAYLOR, San Francisco, California.—The portfolio of pictures of the California College of Arts and Crafts is an exceptionally well done piece of work, just what we would expect in a piece carrying your imprint. It shows masterful treatment, and especially does it show evidence of unusual care in presswork, an essential feature in this instance as, with the exception of one page of type matter at the front and the last page, the portfolio consists wholly of reproductions of artistic photographs taken on the campus of the college. The story of the college is told almost wholly in pictures—exceptionally fine pictures, too, the photography being by Don K. Oliver. Designed by Gerald Horton Bath, of San Francisco, the portfolio is approximately 6½ by 8 inches, the cover being of black rough-finish stock with the title, a reverse plate printed in red, tipped on, the cover stock being doubled to give additional weight, and spiral bound. The photographs are reproduced full-page size, bleeding off at top and sides, with space for one line in caps at the bottom. Printed on a high-grade dull-finish enamel, in a dull ink, the photographs are shown to excellent effect; and picturing, as they do, the various activities in the classes and around the college they tell the story far better than a lot of descriptive matter could, and in a more interesting manner, too. Our compliments on this very fine piece of work.

H. AND J. PILLANS & WILSON, Edinburgh, Scotland, are among printers of the world who specialize and doubtlessly make it pay. Our own J. Horace MacFarland, of Harrisburg, Pennsylvania, long ago realized the value of this and, furthermore, of knowing flowers and trees from A to Z. Today he is known not only as an expert in producing illustrated literature about them but an authority on their varieties, qualities, *et cetera*. Our Scotch subscribers specialize in printing for clothing concerns and that they are adept at it is demonstrated by receipt of a large collection of specimens, many with four-color process pictures. Whether letterpress on coated or off-set-printed on rough stock, presswork is exceptionally fine. Typography is good—often in the very latest types as, for instance, Corvinnus, Gill Sans, and Trafton. Practically speaking, it is perhaps pointless to mention that process red is too bluish for printing type as in the 1936 "Christmas List" booklet of S. Henderson's. It is not so pointless, however, to mention that the Cloister ornament is unsuited for use with monotone sans-serif on the booklet's title page. The ornament keys in with the more rugged romans, specifically those of Italian derivation like Jenson and styles adapted from it. Turning to the next page we find text in light Egyptian (type with square serifs) topped by display in bold roman. Attention to these details will in our opinion improve your already excellent craftsmanship.

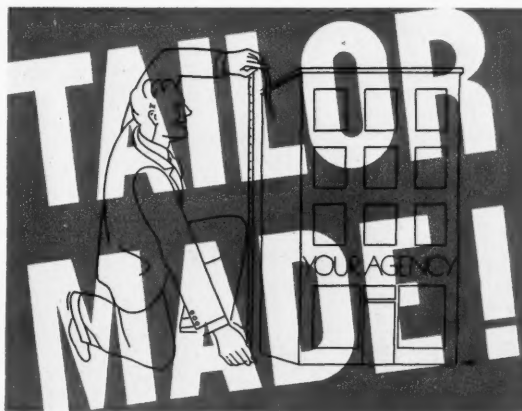
SCHOOL OF ARTS AND CRAFTS, Derby, England.—"Specimens of Printing" is a striking three-section portfolio



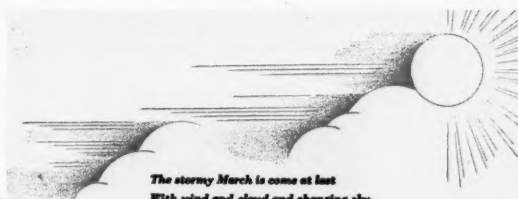
A view of one of the battery of five-color rotary presses in the Clement pressroom. These presses are capable of producing fine color work on fine paper at relatively high speeds. They definitely revise numerous previous restrictions in the use of large editions of advertising literature

Inside spread of Clement Comments, house-organ of the J. W. Clement Company, combined with the Matthews-Northrup Works, Buffalo, New York. Illustration and type in black; decoration brown. Good selling!

with a fold-over on the inside forming a pocket to hold loose specimens. The title on the front, printed in black ink on blue stock, is striking, even though extremely simple, with rules of varying width extending across top and bottom of the page the widest at the edges. Just below the title, one of the two lines of type on the page, a halftone appears printed over a blind-stamped panel somewhat larger than the cut and, so, providing a "border" which makes a neat finish. Some very interesting folders and cards are contained, outstanding among them being the cover "Style," the folder for John Jameson Whiskey, and the book jacket "Brief Candles." An interesting block, a geometric arrangement, features the title page of your folder, "Typography Classes." Except for the title with triple



Blue reverse plate, white stock, illustration black. R. C. Dreher



The stormy March is come at last  
With wind and cloud and changing sky.  
Byron's

**THE SEYLER-NAU COMPANY**  
Direct Advertising - Color Printing - Typography - Layout  
328-337 WEST THIRD ST. - CINCINNATI, OHIO  
TELEPHONE 69-7664

Ten—days of wind and rain, balmy days of sunshine, and even days when the earth is blanketed with a belated snow. All are apt to come with March. Yet it means the beginning of spring—and to business the beginning of new drives for sales. Needs printed now will produce a rich harvest of new customers and increased sales to your old customers in succeeding months.

What better seed can your business sow than printed advertising which presents your sales story so dramatically and so forcefully that it entices your prospect's interest to a point where he makes an inquiry? It is the first important step in any sales campaign. Once it is done you reap a harvest of sales.

As printers our job is not just to make so many impressions of type on paper. We plan and produce dynamic printing that gets results. We feel that our job is selling your product. May we?

Atmospheric spread of a French-folded mailing piece stressing a printer's creative department. Type is black, ornament and rules in bright blue, on a terra cotta stock. An effective layout for soft-spoken, dignified copy





The Lakeside Press Galleries  
350 East Twenty-second Street, Chicago  
Open to the Public 9 a.m. to 5 p.m. Monday to Friday



You are invited to view the 16th Annual Exhibition of Advertising Art as selected by the Art Directors Club of New York, and presented at The Lakeside Press Galleries, 350 East Twenty-second Street, Chicago, for three weeks, Tuesday, May 18th to Friday, June 4th, open to the public nine to five, Monday to Friday. The exhibition consists of some three hundred designs and illustrations, chosen from many thousands submitted. The different departments of the exhibition include advertising art work for news magazines, class magazines, trade magazines, advertisements, magazine covers, post cards, displays, new words and booklets. Awards have been made for the best work exhibited in color, pen and ink, and color drawings, black and white illustrations, and drawings, photographic illustrations, posters, designs of complete advertisements, car cards, twenty-day, month posters, and campaign strips. The exhibition includes original designs and drawings, together with results of the reproductions as well. It may be said that this is the most comprehensive exhibition of advertising art ever presented in Chicago and it is hoped that you, your friends, as well as all other members of your organization interested, may come to see this thoroughly attractive work on view during the time it was exhibited in New York. The exhibition is presented by B. & Deane & Sons Company in cooperation with THE ART DIRECTORS CLUB OF CHICAGO.

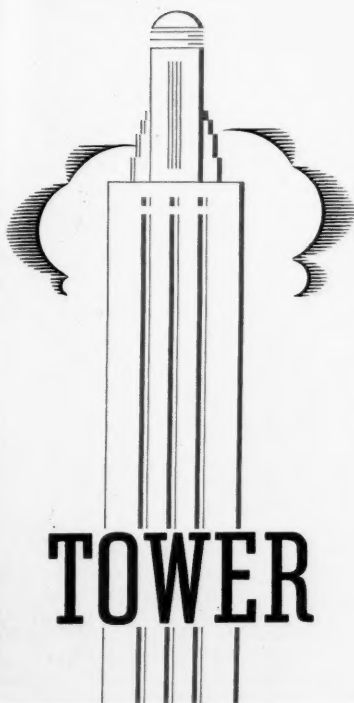
Surprising, stimulating, and successful—a 12- by 18-inch poster-announcement designed by John Averill, Chicago. It shows what a good designer can do with a dizzy idea and a decidedly unconventional layout conception. Type is black, second color light buff, on India stock. Here reduced, the body type seems rather solid; however, in the original, expert display of sans-serif type is evident

Headline types are here effectively presented on a "different" blotter, black and red on white stock

rules above and below and extending across the page a shade below center, design elements are arranged along a vertical flow line a bit to the left of center, with large white masses to the left of the cut which appears in the upper right-hand corner and at the right of the text group in the lower left-hand corner. The title and flow line are both too near the centers for variety. Spacing between words of the text set altogether in caps, for which there's too much copy, is away too wide, practically always a result of setting type in too narrow a measure in relation to size. The effect would be improved with more space between lines to reduce the disparity of spacing between words and lines. Crowding lines, like too much space between words, is a fault of other items.

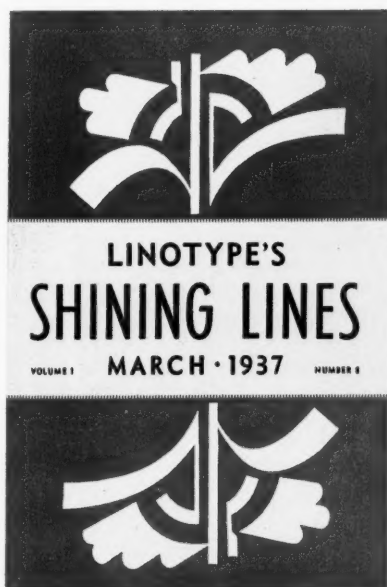
FRED L. DRAGER, of Waterman, California.—Presumably the work of printing students at the Preston School of Industry, the specimens you submit rate with those of the better commercial plants. While such a mass of condensed "gothic" caps as appears beneath the name of the school on its letterhead, set in the distinctive and interesting Civilite, is eye-resisting, and the two styles are quite inharmonious, there is practically nothing about the other specimens at which severe adverse criticism may be directed. Indeed, some of the specimens are characterful, some also typographically excellent. Particularly important are the two large cards eyeletted for hanging. "The Linotype Operator's Calendar of Duties," on which things to do in caring for the machine are listed according to intervals of time—as "Things to do weekly"—seems so good that we expect to make use of the text in the belief that it will be printed and posted in other shops. Another entitled "General Information and Advice to Compositors" is similarly handled; it instructs in such matters as the correct stance for typesetting, the use of tweezers, the adjustment of composing stocks, and the like. Layout of these cards is most interesting.

STATE TRADE SCHOOL, Hartford, Connecticut.—Hugh Brown, your printing instructor, deserves a medal. Specimens of students' work are excellent in all respects—the "Penko" girls'-camp brochure meriting comparison with the better commercial work done today. The cover is mighty "sweet"; colors are not only beautiful and impressive but have just the right atmosphere. They are middle blue and bright orange on clouded blue paper. Regard carefully the "clouded" designation, for it suggests the great outdoors. In the upper right-hand corner of the oblong page the word "Penko" appears in large characterful italic lettering, mainly on blue but highlighted with orange. To the left are two tall trees in silhouette, bleeding off the top and with section of ground at the base cut off straight across the bottom. A youngster is seated, with hands clasping knees, against the trunk of one of the trees, all these in blue. Behind the girl there's a circle in orange representing sun or moon. Extending across the page under the straight base of the picture are parallel lines in orange, between which and a second such band at the bottom edge of the page "an exclusive camp designed for girls" appears in blue. An excellent page, we say. Halftone illustrations inside, printed with accompanying type matter in a deep green, nearly black, are usually bled. Several folders are excellent, indeed the only workmanship at all faulty is that on the cover of the October interscholastic bulletin. In view of the weight of the halftones at top and bottom (bled effectively, by the way) the type in the white band (the paper) between is entirely too weak. It is made to appear weaker still by the effect of the rules printed across the page in a second color. Too bad.



Cover, red and black on gray, of a smart folder designed and issued by American Type Founders

DON LINDSAY, of Erie, Pennsylvania.—Your "May Frolic" ticket is of interesting design with title printed over a band of color extending across from upper left- to lower right-hand corner, other copy being set in horizontal lines in the other two corners. You ask what's wrong with it, and here's my diagnosis. In upper- and lower-case "May Frolic" doesn't make a long enough line, so despite wide letter-spacing there's by far too much space between words.



A simple but striking cover, originally printed in black and green. The upper and lower portions would lend themselves to cutting on rubber

There might be more space at the ends of the lines but a better plan would have been to set the line all in caps. Awkward contour is the fault with the two corner groups. Lines in each case are too nearly the same length. Unless there are decided differences in length, lines should be squared up to obviate "stubby" effect. In this case, if copy made it possible, lines in upper right- and lower left-hand corners might advantageously be of such length that the line describing the limits on the left in the first case, and on the right in the second case, described an angle in keeping with the diagonal color band. That being impossible in this instance, due to copy matter, the best bet would have been to square up or to set "Torch Staff" larger in the first and "Heddrick's" in the second. This would have provided the variety in line-length conducive to interesting, pleasing outline.

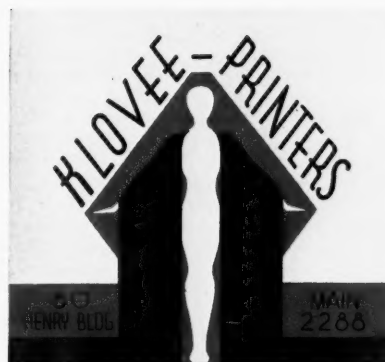
THE PRINTER WICK, Scarsdale, New York.—There are some good points about your "Type" book; the celluloid binding gives an effect of class, especially since both it and the cover stock are blue. We regret that type and arrangement are not better, that such effort was expended on a stunt that doesn't work out; the "T," a greatly elongated letter made of rule, with corners cut at an angle to create the effect of a three-dimension letter, is entirely out of proportion with the other letters. Too, with the stem broken in the middle for the introduction of the trade-mark, a broken effect is produced. Unity, resulting from close-knit arrangement of parts, is essential to effective typographical layout. While we appreciate that the reason for so



Blue and black on a cream-color card. Bull's-eye design gives this job a great deal of character

many types being used on the title page was to show them, still, since they are all shown on regular specimen leaves farther back, where they are named and displayed to good advantage, we cannot see justification for the mixture on the title page. It results in decided disharmony. And here again there is an effect of lack of unity, the blue second color, while all right for the crossed rule border, is too weak in tone for the line of type. Regular pages (those showing styles of type in different sizes) are very well handled but we believe you'll agree that the blue tint, as on the title page, is too weak. Note the lack of visibility of numbers under ornaments on "Ludlow Spots" page.

W. H. HILL, of Sydney, Australia.—Folders for the Embassy Theater are striking and modern, although there is some crowding and in some cases combinations of types not altogether harmonious, contrasty styles like Eden being used with even-weight letters like Memphis. The really outstanding feature is that the pieces, folded up, give the effect of two-color printing run once through the press, or twice when both sides aren't printed at one impression. One side of sheet will be in black, the other in green. Ink in fountain is changed when stock is half run or fountain is divided for the two colors. In the former case, what is black on half the folded pieces will be green on the other. This whole



SKILLED workmen, modern equipment, and a knowledge of appropriate printing for every occasion enables us to offer you a complete and economical printing service, conveniently located in the Metropolitan Center. Let us improve your printing and stretch your budget.

*A call to MAin 2288 will do it.*

Blotter, red and black, on white stock. Does a good job of "registering" the company's name

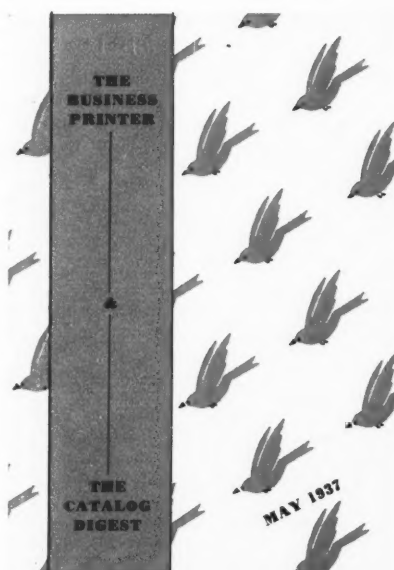
stunt depends on short folds, as explained in THE INLAND PRINTER several years ago, and whether you got the idea there or not it's a good one. These Embassy specimens are much superior to the two regular folders, "Announcing" for "A Midsummer Night's Dream," and "Invitation" for "Thoroughbred." While the combination rule bands at left and bottom of the former present a striking, modern note, the type and its arrangement are quite ordinary—not in



Cover, 6 by 9, of the Zellerbach Paper Company's house-organ. Background is blue, design white, on white stock. Eye-arresting, fresh in appeal

keeping with the style the bands suggest—and the two styles clash. Besides, the old-style, rather traditional ornament of inverted pyramid form would be better suited to a Bodoni original of 1800 than to a title page of 1936 with a distinctly modern note. Aside from the fact that lines, especially big display lines, are crowded, the center spread is quite good. Aside from layout of front and characterful paper, the other folder is most ordinary. On this page there is a band of parallel rules in gold across the bottom, the word "Invitation" in tall caps being directly above in deep blue, with the "I" elongated, and near the right side rather than in the center.

CLEMENS PRINTING COMPANY, San Antonio, Texas.—The cover of *The Texan* misses perfection by a slight margin. So that other readers may benefit along with you let's consider, first, that, while this cover is printed on white paper, the effect is of black paper, a background engraving having been used. Now there's the title of two words in big red lettering and the four-color process illustration of "La Golondrina" below it surrounded by a two-pica (stock) margin. Error number one, and the really serious one, is that there's too much space between the second line of the name and the cut below, in comparison with the amount between the first line and the top of the page. The unity which should exist between title and cut is lacking; the design is of two parts rather than one, as it should be. The best work is that in which the display elements are fewest in number. That is true not only because of considerations of layout and design but also because the more things we



Blue birds, yellow panel, black type, on white.  
Organ of The Porte Press, Salt Lake City, Utah

must look at or listen to at once the greater are the odds against our comprehending them. A secondary, and rather important, point is that spacing between the two lines is too close, particularly in view of the amount of open space (in

this case black, but it amounts to the same thing) in the page as a whole. Advertisements are generally good and text makeup is commendable, but the combinations of type in the heads (as on page 7, for example, where contrast is ugly) is scarcely excusable when general layout and presswork are so good. Use of extremely contrasty styles like Nubian in some headings and square-serifed monotone faces in others is most unsatisfactory. Again, on what basis did you put so much space between the words "Social" and "Panorama" on this page? The amount is beyond reason. It was done, we suspect, to give the line a desired length, but the line would have come long enough in relation to other lines with merely normal spacing between words. And if the present length were required it would have been far better to have done some letter-spacing than to have put so much space between the words. To complete the essential story: why should there have been less space between the line "Texan" and the subtitle below than between "Texan" and "The" which completes the title? Related words and lines should be closer together than words and lines not particularly dependent. Accordingly there is no logic in the spacing of the line at the top of this page 7. We can't pass on without giving attention to the tall block-style initial which is not only out of key with the text type but especially with the article title in the extended face. It's unfortunate a magazine with so many good features, and so well printed, should be hurt so seriously by the sloppy handling of headings. Don't you agree?

Presenting

**SLIM BLACK**

**A B C D E F G**  
(72 POINT-SOLID)

**H I J K L M N O P Q R S**  
(146 POINT-LETTERS P A C E D)

**T U V W X Y Z A B C D E**  
(136 POINT-LETTERS P A C E D)

**F G H I J K L M N O P Q R S T U V W**  
(124 POINT-LETTERS P A C E D)

**1 2 3 4 5 6 7 8 9 0 ! ? & \$**  
(124 POINT-LETTERS P A C E D)

TALL, graceful, streamlined—femininely modern, and yet some of our of Typodora's oldest, aristocratic families, in Modern Roman Bold Extra Condensed or Slim Black.

Here is the type that does your selling in "Top hat and tails"—it speaks the language of wealth and Culture. You will find Slim Black perfect for promoting merchandise or service of high quality and high price—luxuries. A glance through the advertising sections of the better publications will show you this new type-creation is already a favorite.

Slim Black is unique in design and therefore must be handled with "kid gloves" to produce the desired effect. It is available in 24, 36, 48 and 72 point sizes, caps only, and must be electrotyped or reproduced by zinc etching. Slim Black is exclusive with Akron Typesetting Company in Akron.

THIS showing of Slim Black was produced entirely within our shop—design, art, engraving, A.T.C. "Money-Saver" color plates and copy. We hope that, to a large degree, it speaks for itself—not for what we can do for ourselves—but for the complete service we can offer you.

Another slick center spread from *Typo Talks*, excellent house-organ of the Akron Typesetting Company, Akron, Ohio (F. W. Danner, manager).



# The Pressroom

Readers are invited to submit questions on problems concerning presswork to this department. A stamped envelope must accompany your letter when a reply by mail is desired

By Eugene St. John

## More Opaque White Ink

We enclose a sample of a cover job which we tried to run last week—white ink on green stock. After running a few we were very dissatisfied with the results and we used another stock and a different color ink. Can you explain why the white is not clearer and tell us how to overcome this trouble?

Mixing-white is not opaque nor stiff enough to yield a sharp print on antique-finish cover paper. A titanium-cover white ink gives the best results. It is better looking on large, open, bold-face type and cuts without screen. On some colored and black covers it is necessary to "bump the form" two or three times for good coverage. Some prefer aluminum to white, when there is no objection to the substitution, and it is a fact that the aluminum ink has better coverage.

## Printing on "Velour"

We have a customer who wants his cover stock, sample enclosed, to be printed in gold ink. We know of no gold ink which will show up brightly; we have experimented with bronze powder and it becomes so embedded in the material that the job looks smudgy because it is impossible to remove it. We have taken this up with inkmakers and they seem unable to help us.

Without changing the gages make two impressions in base size and overprint the gold ink when the base size is well set but not bone dry. Another method would be to use gold leaf. Bronzing on this cloth could be done if the powder is of the grade containing minimum grease. A vacuum-cleaner attachment could be used to remove powder. A greasy powder is hard to remove.

## Color Varies on Book Pages

We are having trouble holding an even color on antique book paper in book herewith, which is printed on a cylinder press equipped with fountain agitator, from machine-cast type and zinc etchings. The pressman blames the ink, but we have tried several kinds from different makers with equally unsatisfactory results. Any hints on makeready will be appreciated.

The ink appears to be all right and it should not be difficult to keep color. Of course a great variation in temperature,

say ten degrees, makes a radical change in the viscosity of the ink. It is time for new summer rollers, which will make it easier to keep color. The rollers and the temperature must be watched, the rollers properly set and an eye kept on the color. The best packing for this paper is a hard one, and a cutout in addition to overlays on the solids of the plates will make the print smoother in the center and relieve the excessive impression on the edges.

## Cheap Embossing Method

We are asked to do raised lettering on the enclosed job, and it must be a cheap process. What procedure would you advise?

You can emboss from a deeply etched reverse-zinc printing plate of the type form, which is less costly than having a good brass embossing die made. The result will be less pleasing, however—about like the sample—and the zinc will not stand as many impressions as the brass. To protect register, print from an electro of the type form and have zinc made from an impression of the electro.

## Sprays to Prevent Offset

Over two-thirds of our work is direct-mail folders on enamel book paper, printed in two and three colors. We have a lot of trouble with offset. We think a spray outfit would help us but cannot afford to experiment. We hear so much about the different types of sprayers, and not having the opportunity to see any in operation we wonder if you will help us in an unbiased way to pick out a make that would be considered most practical?

All makes of sprays advertised in THE INLAND PRINTER are reliable and help toward prevention of offset and earlier completion and delivery of the job. Please bear in mind, however, that judgment must still be used in makeready, the handling of the printed sheets, and the selection of a suitable ink for the paper, press, and form. Now that the presses are equipped with sheet heaters and sprayers, some pressmen are inclined to skimp on the makeready. A form of heavy solids on coated paper will convince them that a cut-out on solids is still necessary to avoid offset on coated paper.

## Stereotyping Difficulties

Stereos made from dry mats in our stereotype department constantly shrink in size. How can this be prevented? We do not get an even impression on our mat when molding a wet mat. Does the use of mat paper of heavy caliper tend to produce a deeper mat? Will you advise us of several houses from which mat paper for both the wet and the dry processes can be purchased?

We are sending you the addresses requested. Advise that you get a copy of the manual of stereotyping for sale by THE INLAND PRINTER. It is probable you are using the mats too wet; they should be nearly dry, like wax. The mat should have a smooth face; the thickness is of little importance. A molding board and cork make a good molding blanket; and the shoulders of the machine-cast slugs should just show on the mat.

## Jobs on Automatic Press

In a pressroom operating a pony cylinder and smaller flat-bed automatic, what do you estimate the length of run should be before you transfer it from hand feed to automatic press?

It is difficult to answer this question without knowledge of the conditions in your pressroom. Generally speaking, the answer would be determined by the hour costs of the two presses. Local conditions determine the hour costs. Offhand one would think that an expert pressman could turn out runs of any length more cheaply on an automatic, but further consideration will show that there are forms and stock that can be printed at less cost on a pony than on a smaller automatic.

## Color Process Charts Wanted

Please advise me where I can purchase "color-process charts" such as used by photoengravers as guides in etching process-color plates. These show the three primary colors and combinations of these colors.

While we have no knowledge of the charts in question we are printing your inquiry in the hope that some of our readers may know something about them and where they may be obtained. Various books on color show the primaries and combinations and perhaps one of these will be of use to you.

### Perforator Cuts Tympan

Enclosed find copies of sheets of a monthly run of eighty thousand. A perforator is used, and I find that after a few thousand impressions it wears clear through the tympan and sometimes I have to put on another before the run is through. Is it possible to use an underlay for the perforator in the form of a piece of tin or some other metal so that the tympan will not cut through?

You may secure a strip of shimmed brass to the sheet next below the tympan, and a strip of bookbinders' gummed Holland tape to the tympan, where the perforator strikes.

### Variation in Color

We have experienced a problem that is difficult for us to solve. Enclosed find sheet printed in four-color process and under the following conditions: The major job of twenty-five thousand sheets was run on a four-roller cylinder press, on number one coated paper, using standard process inks and all new rollers and

form of nickeltypes (lead molds?). Sheet size was twenty-five by thirty-eight, run eight on a sheet. Five illustrations printed with satisfactory results and engravers' proofs matched, and on the same sheet, directly in back of these five, we have the three with almost 70 per cent difference in color results, to which our customer naturally objects. The electrotyper examined the plates and pronounced them up to standard, so there remains only one place for the fault—us. So we pulled press proofs of the lead-mold plate and the original, side by side. Please note the purple cast that we get on one and the semi-purple on the original. In other words, we get the same result on the original as the engraver, but do not get the same on the lead mold.

Fortunately you are located in the same city with the concerns supplying the materials. If you will place your problem before the inkmaker and the platemaker, these two will find the solution of your problem, which apparently arises from an incompatibility of certain plates and the ink, under the conditions stated.

### Streak or Ghost in Solid

On the enclosed sheets you will find a pronounced light streak in the solid blue plate where it is preceded or followed by a rule in the form. On sheet A the solid plate is ahead of the rule, and on sheet B the solid plate is back of the rule. As you may note, the streak is quite noticeable on both sheets. The job is running on a cylinder job press. The rollers are new and in excellent condition. We have tried setting the rollers both lightly and hard against the form and vibrators, but have been unable to overcome the difficulty. The ink was mixed in our own plant and consists of mixing white, transparent white, and a strong but soft blue. We have tried reducing and also strengthening the ink but have been unable to lose the streak.

First, make sure all plates and rules are exactly level and type high so that all units present the same plane to the rollers. With new winter rollers, start with a light-to-medium trial setting. The form roller should show a streak on the ink plate, one-sixth to one-quarter inch wide throughout its length. Pressure against vibrator should be about the same.

Just the right ink is a help, so cut out the mixing white and use transparent white and blue, with a little cover white, if necessary. You can run a little more blue than samples show. If these plates are mounted on wood bases you will have to feel your way along in makeready to get the right squeeze on the plates showing streak, and at the same time keep them the correct height.

### Rocking Plates Smudge

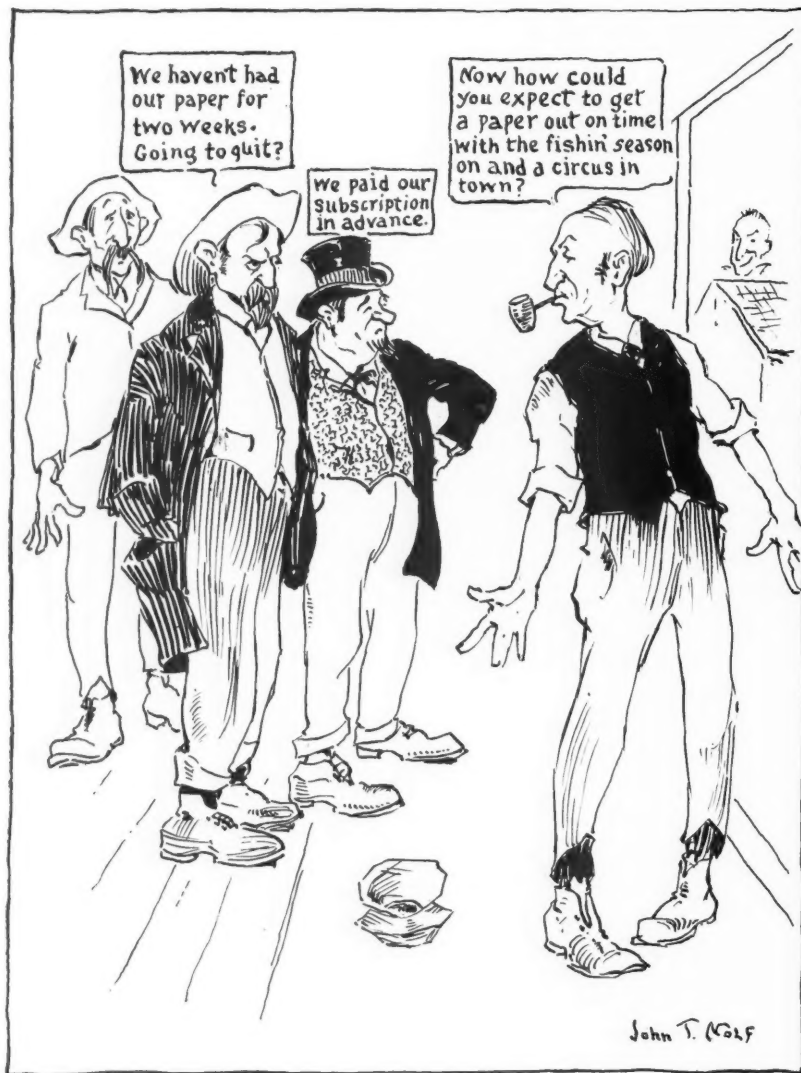
Perhaps you can help us solve our problem. We enclose two sheets, one with a light flow of ink and another with a good, heavy flow. Notice the smudge on the halftones. Not all work done on this cylinder press smudges like this, but every once in a while this trouble comes up and we don't seem able to rectify it. We have tried raising and lowering the rollers and changing inks, all to no avail. Chalk overlays were used on the halftones.

These halftones on wood bases are rocking under the impression because they are not level and type high; also because the plates are not firmly secured but are moving on the wood bases. This causes the smudge or blur. The remedy is to remount the plates so they are level and type high and firmly secured on the bases. You will find it helpful to set the bands and the brush a little tighter at the center than at the ends.

### Ink for Varnished Labels

Recently we have been having some labels like the enclosed samples to imprint. We have been using a gloss bond ink but it does not really stick on them so that it will not rub off when they are handled in the factory. You will note that an eraser will remove it entirely. Is there an ink that will work satisfactorily for this kind of printing?

You can secure a quick, hard-drying job black for this work. Send samples of varnished labels to the inkmaker.



"In the Days That Wuz"—Sweet Indifference

Cartoon by John T. Nolf, Printer-Artist

## Stock Tends to Crack

Under separate cover we are sending you three samples of a catalog we have recently completed. Compare the break of the cover on the fold on two copies with the unbroken fold on the other copy. We had a run of five thousand and very few were perfect; most of them had a break at some place along the fold, and about two hundred were very bad. Can you tell us how this breaking could have been overcome? Stock used is a good grade of five-ply cardboard. The covers were scored after the pebbling with a six-point steel round-faced scoring rule with a tapered channel counter. In trimming the books to size after binding we opened the books flat to avoid chipping at the top and bottom edges of the books along the binding side.

Of course this is not a cover paper and it is a question whether it can be scored without any cracking. Try the following method, which has been used successfully on stocks tending to crack. Secure a strip of nonpareil reglet to the edge of a five-pica piece of wood furniture somewhat longer than the score. Lock this piece of wood (5½ picas high) in the chase with the nonpareil reglet down. Pull an impression on the tympan with enough squeeze to print the wood lightly.

Place a strip of electricians' copper wire, the length of the wood, in the center of the print and secure it with an adhesive and gummed kraft tape so that the wire is down on the tympan throughout its length, using a rule to keep the wire in the center and parallel to the edges of the print. Pull an impression on a sheet of news-print and the wire will make a crease in the wood the width of the score. After a few trial impressions set the gages and score with the reverse side of the sheet against the tympan, thus scoring outward. If this helps but does not prevent all cracking, try two impressions of dull (no-gloss) overprint varnish over the space to be scored and allow it to dry before scoring.

## Summer: Delayed Drying

Will you please give us your frank opinion as to what is wrong with the enclosed sheets? The job was apparently all right until it went to be jogged and wrapped. The type was run about three days before the plate side. The plate side was finished Wednesday and cut Friday night and left in stacks until Monday morning when the sheets were jogged and wrapped. We have run this job several times and have never experienced this trouble before.

You may charge this trouble to high relative humidity present when the plate side was printed and immediately thereafter. After a hot July day the air of the print shop was charged with excessive moisture; during the night as the temperature dropped this moisture settled in the printed sheets and thus caused a delay in the drying of the ink, not apparent to the eye. The ink apparently had set well enough to warrant cutting of the printed

sheets but actually it was still too far from dry to permit jogging and cutting. These operations caused the ink on the solids to scratch off against the slight embossment of the impression on the reverse side and to rub off elsewhere in spots. This trouble is not uncommon in summer.

The preventive steps are to use a quick-and-hard-drying non-scratch halftone ink; to ventilate the room during the night; and to use heat to help the drying. Before jogging and cutting it is necessary to test the drying of the ink by hard rubbing of the ink film with the fingers; and even then one should not proceed if a trial batch of sheets, after jogging and cutting, is marred. With the proper ink, if the sheets are run over a heater into wraps, the sheets may be kept in the wraps until the ink is dry.

## Preliminary Makeready

The shop I am employed in has about a dozen presses doing the general run of commercial work, including several magazines. There are three platen, four cylinder job presses, and the rest large cylinder presses. Would it be possible and more economical to do most of the makeready on proof presses, the makeready being sent to the presses along with the form? If this is practicable, will you outline the system and state if it is in use and how successful?

In order to make the most of the higher speeds of the presses of today it is necessary to keep makeready time on the production press at the minimum, and this is done by preliminary makeready. Units of the form are proved on a test press and all necessary corrections made in type, slugs, rule, electros, blocked plates, and patent bases, if any. Special block forms are placed on the bed of the production press to ascertain impression defects, which are corrected to a considerable extent by an overlay which is placed close to the cylinder to remain as part of the permanent packing. The foregoing outlines most of premakeready except making the cut overlays, which has long been done in advance. When a form is prepared for the production press by premakeready it is found that the makeup of the form determines how much makeready remains to be done on the production press. Some units will hold the impression off of other units to some extent and this must be corrected, but this is a trifle compared to the work that would have been necessary had preliminary makeready not been done. As far as forms for cylinder job presses and the latest platen presses are concerned, it is possible to prepare the makeready for many forms on the test press and send it to the press with the form. We are sending you the names of concerns specializing in premakeready equipment which will be pleased to send you full information.

## Can YOU design a good letterhead?

Here's a chance to  
show your ability

## LETTERHEAD CONTEST

Sponsored by The Inland Printer

**\$100**  
IN PRIZES

Prizes will be awarded as follows: First, \$25; second, \$15; third, \$10. And \$5 to those who send the next ten highest-ranking designs. \$100 in all!

- ★ "Western Typographic Guild, Educational Organization of the Western Composing Room, 1220 Mound Avenue, Racine, Wisconsin. John J. Lovejoy, President; Edwin Bachorz, Vice-President; Wayne Bung, Secretary; Wilfred Winters, Treasurer."

Copy you are to follow is given directly above. Only type and typefounders' ornaments may be used; no special drawings permitted. However, contestants may cut patterns in linoleum, blank metal, or rubber if desired. Submit for the jury seven proofs in two colors, one of which must be black, on any color letterhead stock you choose, 8½ by 11 inches. (If design is bled, reproduction proofs may be on 9 by 11½ stock.) For reproduction, send two proofs of each form, separated, both in black ink on white coated stock. Proofs must be mailed flat, with name and full address of contestant on the back of one set only of the two-color proofs. To be considered by the jury, designs must reach THE INLAND PRINTER Contest Editor not later than September 1, 1937.



Note: On page 39 you will find reproductions of prize-winning letterheads in the recent Western Typographic Guild contest. Same copy as above was used.

## The Inland Printer

205 West Wacker Drive, Chicago





# House-Organ Parade

Reviewed by ALBERT E. PETERS

**P**ROVOKING though it may be to printers who are, naturally, anxious for immediate sales, the fact remains that the value of a house-organ lies largely in its *cumulative effect*. We have quoted Robertson Martin, a slick house-organ editor, on this point before, but his statement bears repetition: "Do not look for immediate results. Friendships are rarely spontaneous but come from association. *Your publication will, if worthy, be of infinitely more value the twelfth month than it was the first.*" Keep that in mind, gentlemen! Keep also in mind the fact that your mailing list needs watchful care and constant additions. The innocent bystanders of today should be carefully cultivated to produce the customer crop of tomorrow. Look to your spade work—sow your seeds generously, have patience, and prosper. Now let's get down to cases.

## "The Pink Rag"

If you lived in Kansas and knew anything at all about politics, *The Pink Rag* would be as familiar to you as your favorite congressman's pet peeve. For more than a quarter of a century, and up until the time of his death in 1936, Charles H. Trapp published this paper as an organ of honest, hard-hitting political opinion. At the same time it served as a business builder for Ye Trapp Print Shop, of Topeka, Kansas.

Personal journalism has always flourished in the sunflower state. The Kansas State Historical Society has more than 40,000 bound volumes of Kansas newspapers, many of which were highly vitriolic and short-lived and bore quaint names such as *The Astonisher and Paralyzer*, *Kansas Korn Knife*, *The Ensign Razoop*, *Little Sund Pounder*, *The Prairie Owl*. When Charley Trapp started *The Pink Rag* as a daily in 1907 it was just another sheet. There occurred publication lapses in the early days; later the paper was changed to a weekly. But it gathered momentum and cohorts, and for twenty-five years now it has been going into the mails regularly each Friday morning—a considerable factor in Kansas politics. People grab it to see "what next!"

## Take It to Trapp's

*The Pink Rag* usually runs to eight pages, 9 by 12, printed in newspaper style, and, as you might suspect, on pink news-print. The present editor is Jay B. Iden, distinguished Kansas journalist, who, when Mr. Trapp died, took over a difficult chair to fill and has been carrying on the tradition with notable success. His editorials are not restricted to political subjects and many a non-political reader gets a kick out of J. B. I.'s occasional poetry, ruminative essays, and by-path commentaries on the general business of living. The rest of the paper is given over to local columnists, who likewise have their faithful (or irate) readers. The big advantage of a sheet like this is that it's filled with personal opinion and controversial topics—stuff that most house-organ editors wouldn't dare to print. As a result *The Pink Rag* is quoted from coast to coast and Ye Trapp Print Shop shares the spotlight.

The plant (Mrs. Bertha Trapp, proprietor) is located in the heart of the Topeka business district and turns out all kinds of commercial work,

from small cards to stock forms for the Santa Fe Railroad. It has gained a reputation for handling unusual jobs; when someone has a printing problem that's partly a job for a tinner and partly for a leather worker—something, perhaps, that looks as though it ought to be done in a garage—it's taken straight over to Trapp's. The darndest things turn up, and sometimes the boys get a bit exasperated. Such work, however, is a logical outgrowth of the company's extensive badge and button business. Mrs. Trapp, incidentally, originated and manufactured the celluloid Landon sunflower badges widely used during "the late lamented campaign." (We quote Mr. Iden.) The company also maintains a swap-and-sales agency for printers, handling a great deal of used equipment. Want a multi-color press, good shape, no motor (\$85.00)? Or a Sure Shot hand stapler, ½ in. (\$9.00)?

Write Mr. Iden a nice letter and maybe he'll send you a copy of his paper—edited "for the delectation of those who choose their saccharine diluted." It's stimulating journalism, and first-rate tonic for the house-organ blues.

## Clients in Review

The most convincing things a printer can show to a customer are actual pieces of work turned out for other customers. A good specimen portfolio has been the deciding factor in many a sale. House-organs, unfortunately, seldom permit the inclusion of actual work produced, but something very close to this has been achieved by Marken & Bielfeld, Incorporated, Frederick, Maryland, in its quarterly magazine, *Selmor*. Most of the twenty-four pages of the latest issue are devoted to work produced for Marken & Bielfeld clients—letterheads, travel folders, hotel booklets, catalogs for various products. Each two facing pages are devoted to the activities and printed matter of a given customer. While the actual forms of the different jobs can't be shown, enough copy and plates are reproduced to give a very good idea of the kind of work that's been done. Color reproductions are plentiful and the business of each customer is outlined in a human-interest manner. Page size of *Selmor* is 5½ by 8; a copper-color, embossed cover makes a strong first impression. If you don't issue your house-organ any oftener than four times a year take a tip from Marken & Bielfeld's booklet. It does a great selling job.

## Vigor and Backbone, Hurray!

Substantial and successful—that's the way *The Printed Word* strikes us. There's nothing spectacular about this monthly publication of The Von Hoffmann Press, St. Louis, Missouri, but its producers have cut from an impressive pattern. What makes it stand out? For one thing, its page size is unusual—7 by 10, with overhanging covers which increase the dimensions and add a bit of "finish." And there is enough weight in the twelve text pages and the rather heavy cover stock to give the job considerable heft. It feels like a first-rate production. A second color is skilfully—and inexpensively—applied to the text pages by means of wide vertical bands in the outer margins. Yellow is used

in the June issue; and the light green cover, overprinted with a yellow reverse plate, adds to the general sprightliness.

Sound selling is found in the short editorials, expertly put into type. A four-page center section in each issue is devoted to illustrations and text highlighting plant equipment. Each issue devotes its last page to a display of new type specimens; and the back inside cover always carries a tipped-in reply card. Indicative of Von Hoffmann's regard for its own handiwork is the notice of copyright that appears under the masthead. Why not! As a demonstration of a printer's ability and resources *The Printed Word* is a well-nigh perfect piece of work. If our description makes it sound commonplace, it's because there simply aren't any tricks or fireworks to be seen. But it's immediately obvious that here is a well planned job—one into which has gone a great deal of thought and technical excellence, and not necessarily a lot of money! Yes sir, there's vigor and backbone here, just as though these craftsmen meant business—and had it too! More spine, gents, that's what printing needs! And more control on the curves.

## Offset and Letterpress

Here's convincing copy from a recent issue of *SELECTIONS*, house-organ of the Select Printing Company, Incorporated, New York City: "Having done letterpress work for forty-seven years, we had never given much thought to the possibility that the great quantities of offset printing turned out by our company might cause newer clients to suppose we never did anything else. We decided to make our own investigation to establish whether any more of them were under the same impression. Alas, many were!"

"So here and now we wish to go on record: 1. We have printed in letterpress much longer than we have in offset. 2. Our letterpress department is considerably larger than is our offset division at this time.

"Although not entirely adaptable to every sort of literature, offset is, perhaps, our favorite method of printing, for we feel that it offers opportunities for strong contrasts in color and for the use of rough-finish papers. But after nearly half a century of practice we feel we know a few things about letterpress, too."

## Short Straws and Squibs

Don Herold, that rare combination of good humorist and good copy writer, is now a contributor to *The Informant*, house-organ of the Zellerbach Paper Company. Yoicks! . . . Hawaii's scenic beauties and commercial enterprises are comprehensively presented in *The Sales Builder*, published monthly by the Star-Bulletin Printing House, Honolulu. It's not just tourist propaganda, either. Sound stuff, with excellent photographs. The Star-Bulletin outfit—printers, publishers, bookbinders, photoengravers—issues this little job "for the advancement of industry, commerce, and agriculture." Logical angle, impressively developed. . . . Why is it that promotion for "financial and legal" printers almost always has a big-time, professional finish to it? We've already commented on several top-notch house-organs in this classification; to the list we would add the crackerjack mailings of McCormick & Henderson, Incorporated, Chicago. "Executives, attorneys, and underwriters recognize the ability of our compact, flexible plant." If their printed advertising is a fair sample, we'd give the gentlemen a trial any day. . . . A flattering note from Guillermo Ungo, printer-typographer of San Salvador, Central America, who says he translates this department each month and finds it edifying. *Saludos y gracias, estimado señore!*

## New Books.. In this department appear reviews of books of value and service to the printing industry

### **Tribute to George K. Horn**

Outstanding personalities, those who have given unreservedly of their time, experience, and effort to the advancement of the industry, either in their own localities or nationally, are not always accorded the recognition that is their due, and too often what recognition is given is what might be termed ephemeral, too frequently it comes after they have passed beyond the realms of this earthly sphere. So it comes as a distinct pleasure to have the privilege of reviewing this particular book, a tribute to one we consider a good personal friend and coun-

of which Mr. Horn was one of the founders, and of which, under appointment by the Baltimore Department of Education, he has been chairman of the advisory committee since 1926. Designed by Kent D. Currie, others assisting in the production, the book is of itself a worthy memento of a notable occasion.

An interesting review, we might say of George K. Horn the Man, is given, this being from the pen of John C. Hill, who for many years served as the secretary of the Baltimore Typothetae and well knows the part Mr. Horn has taken in the work of the industry of that city. Mr. Hill re-

man of the United Typothetae of America in 1913, later second vice-president, and president in 1923. He also has taken an active part in the Label Manufacturers' National Association, being elected president in 1927, and has served the industry in many other ways. At the age of seventy he continues not only his interest but plays a leading role in the councils of the industry and other fields of endeavor.

### **"How to Mix Colors"**

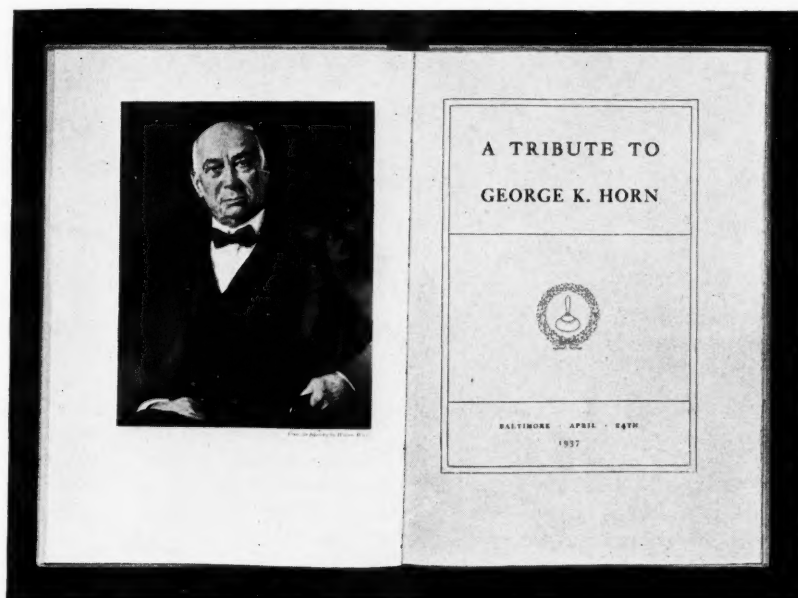
Published as "A Guide for Decorators, Students, Artists, and Dyers," this handy little volume, "How to Mix Colors—A Color Dictionary," by Jacques Henri Bustanoby, is now in its third edition. As stated in the introduction, the purpose of this book is to assist students, artists, dyers, and interior decorators in mixing oil colors to obtain standard and popular hues in as permanent and practical a manner as possible. Starting with "A Word to Students and Artists," it gives "The Ideal Palette of Fifteen Colors," with a brief description of each of the colors, then "To Obtain Standard and Popular Colors in Oil," which presents an extended list of formulas for a wide range of colors. At the back are suggestions on decorating interiors, for obtaining harmony, and so on, including "Legibility of Various Color Combinations at a Distance."

While not dealing with the mixing of colors as we, as printers, are accustomed to deal with them, the subject being treated more from the viewpoint of the worker with oil paints, this book should offer something to the student of color.

Bustanoby's "How to Mix Colors," by Jacques Henri Bustanoby, is published by the Winwick Press, 228 East Forty-Fifth Street, New York City. It may be obtained through THE INLAND PRINTER book department; price \$1.10, postpaid.

### **Printing Metals**

Published by Fry's Metal Foundries Limited, London, England, for distribution to printers and printing-trade students throughout England, this book carries out the company's purpose, which it states was to make this a comprehensive text book on the subject of printing metals. The book, as stated in the introduction, presents an outline of the metallurgy of printing metals and of the



*Tribute to president of Maryland Color Printing Company, Baltimore, on his seventieth birthday*

sellor, one who has achieved distinction as well as the love and esteem of his fellows in his home city and throughout the entire printing industry of the nation.

On Saturday, April 24, a testimonial dinner was given in honor of George K. Horn, president of the Maryland Color Printing Company, of Baltimore, on the occasion of his seventieth birthday. This book under review, "George K. Horn, A Tribute," was planned and printed as a souvenir of that occasion, three hundred copies being printed "as a testimonial of the respect and friendship borne by the many friends of George K. Horn." Adding to the interest of the book is the fact that it was printed by students of the Ottmar Mergenthaler School of Printing,

fers to Mr. Horn as "the industry's guide, philosopher, and friend for more than a quarter of a century."

From a review of his life, and a brief chronology of his activities, we learn that, starting as a "flyboy" in 1880, Mr. Horn worked his way through the different departments of the business, becoming superintendent for the American Label Company, in Baltimore, in 1892, when he was twenty-five years of age. He purchased an interest in the Monumental Label Company in 1896 and thereupon started his interest in organization activities by becoming a member of the Typothetae of Baltimore, which he served as president and also in other capacities. He was elected as an executive committee-

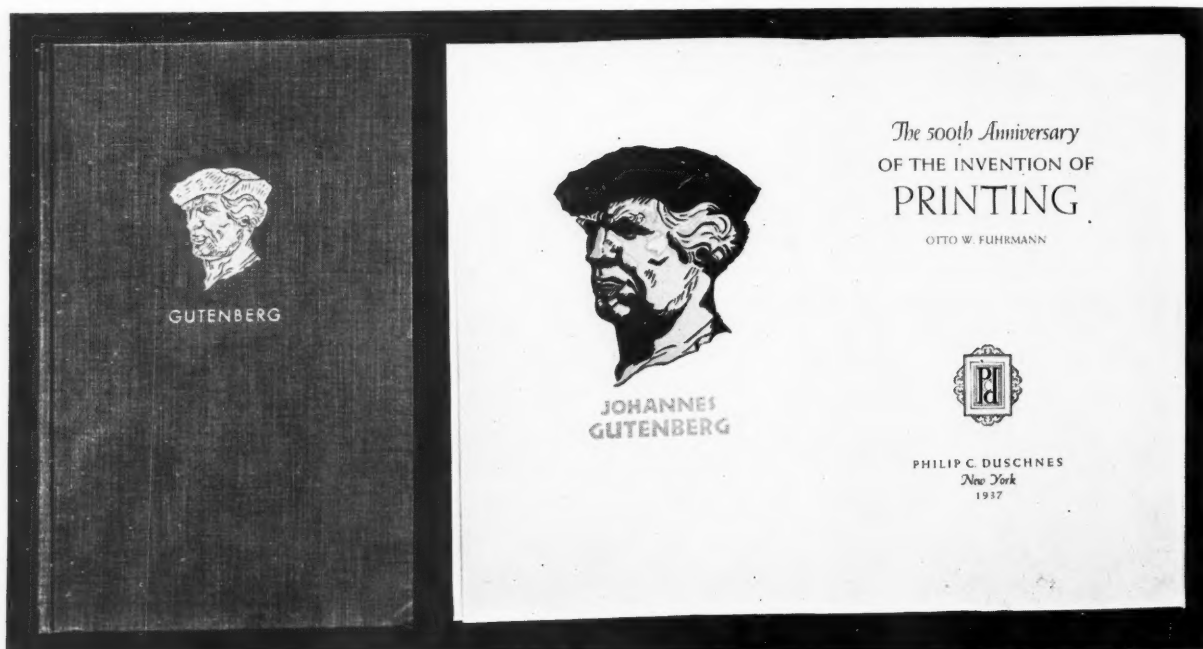
factors governing the choice of alloys for particular purposes. It also considers the general principles of metal casting, as well as the problems of casting type and stereo plates and gives advice on the care of printing metals during use.

Considerable study and research work are evidenced throughout its pages, and it is stated that in addition to its own research work and investigations the company has kept abreast of progress in

### Anniversary of Printing

Another limited-edition book, and one that is a delight to the lover of finely printed things, is before us for review—"The Five Hundredth Anniversary of Printing" by Otto W. Fuhrmann, director of the Graphic Arts Division of New York University. It is published by Philip C. Duschnes, New York City, in a limited edition of six hundred copies. Set in Electra type, with illustrative material de-

tennial," and may well serve as a fixed point for the purpose of commemorating such an anniversary as the five hundredth now planned, the first documented reference to the year 1436 connects this jubilee more closely to the present moment (1936, when the text was written). He closes with the words: "We are justified in thinking now and in the next few years of the half-millennial birthday of the invention of printing, with a sense of grati-



metallurgical knowledge throughout the world in order that the improvements, whether they be in the nature of the alloys or in the methods of production, may be applied promptly to the service of the printing industry.

Starting with a study of the history of the use of metallic alloys in the art of printing, and the first type metals, also the development of the industry, the book takes up the physical requirements and properties of printing metals, their constitution and physical structure, metals for slug-casting machines, monotype metals, type metals, stereotype metals, electrototype-backing metal, then goes into the quality and effect of impurities, melting loss, fluxes, and depreciation, instructions for remelting type and slugs, temperature control, electrical heating, and so on, closing with a short chapter on the future of printing metals, and a half dozen appendices giving important information for workers in this field.

Profusely illustrated with charts and photomicrographs, the book is a valuable addition to the literature on printing metals, and is deserving of careful study.

*Survey by director of the Graphic Arts Division of New York University. Six hundred copies only*

signed and printed by the author, the book gives a scholarly answer to the old question, "Who was the inventor of printing?" presenting in its thirty-six pages some of the latest evidence uncovered by research into the facts and circumstances surrounding the invention of the art of printing. As the author states in his preface, "The results of international research of the last three decades have been utilized in this brief account. The author has refrained from burdening it with reference notes to keep it readable."

Sustaining Gutenberg's right to the honor and distinction of being the actual inventor, Mr. Fuhrmann has reviewed, in brief but thorough manner, and in a highly interesting and readable style, the evidence that has been uncovered, the different phases of what is actually known of the work done by Gutenberg, and establishes the fact that, while the year 1940 has been arbitrarily designated as the five-hundredth anniversary of the invention, first made at the 1540 "cen-

tude to the inventor who succeeded, although he never did garner the fruits." The frontispiece is the portrait of Gutenberg, showing him without beard, reproduced from a linoleum-cut in colors by the author from a painting by F. L. Amberger after a wood-engraving by Professor Karl Mahr. Other fine illustrations include two facsimiles from the "Strassburg Documents of 1439," the colophon of the "Psalter of 1457," in colors, and the Gutenberg monument in Mainz.

### "Printing" Before Gutenberg

Many mechanical operations applied to printing and typography today were known and well executed a long time before Gutenberg came on the scene, observes Dr. A. Ruppel, director of the Gutenberg Museum, Mainz, Germany, in a recent bulletin. "The ancient Babylonians and Assyrians carved their seal-stamps, Greeks and Romans used iron forms from which they coined and cast money," writes Doctor Ruppel. "Potters impressed their name by means of wooden stamps into earthenware before hardening it in fire. Egyptians had designs

THE INLAND PRINTER for July, 1937



printed on materials by means of dye and wooden molds. Single letters were already used in Roman schools for arranging words in order to teach children how to read. All these methods are very ancient; the genius of the inventor had to unite all these preliminary elements to form a technique of printing that would effect a deciding development in intellectual life.

"The hand-mold finally brought the solution: it enabled men to cast movable types with utmost exactness in a very strong material. The hand-mold was a rather primitive instrument containing a rectangular space with one side shut up by the matrix (a piece of metal into which a letter is engraved). By pouring liquid lead into the hole of the mold, a metal piece with a type on the other end was obtained.

"But however important the hand-mold may have been, its technical construction was so very simple that early printers could easily make it themselves when they established a printing office in another town."

### "Newspaper Advertising"

Under this title appears unit IV of the Regular Newspaper Course published by the Bureau of Education of the International Typographical Union. It offers the student or reader a comprehensive and practical survey of the problems and techniques involved in planning, designing, writing, and setting newspaper ads.

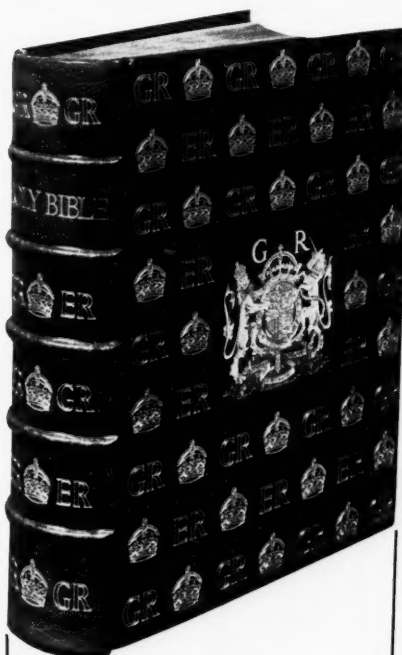
The volume opens with a general introduction to the field of newspaper advertising, after which principles of typographical arrangement are presented in their application to the newspaper ad. Two valuable chapters follow on the writing and setting of ad heads and on the work of the copywriter.

The organization of the newspaper ad room is next outlined. The lesson dealing with the marking and proofreading of ad copy is detailed and well illustrated. What the advertising printer needs to know about line etchings, halftones, and duplicate plates is well summarized in a compact lesson. Numerous specimens of ads and layouts make the three closing chapters particularly useful to layout men and compositors—to persons of experience and beginners; many tricks of the trade are mentioned here.

The summaries, glossaries, exercises, questions, and suggestions that accompany each lesson add much to the usefulness of the volume as a text or reference work for printing classes. "Newspaper Advertising" is a 288-page, 5¾-by-8¾, cloth-bound book that sells for \$2.75 postpaid. Copies may be obtained from this magazine's book department.—D. G.

### A Printing Compendium

Here we have a rather interesting and highly informative "Compendium for Printers and Buyers of Printing," with especial reference to book production, which, so far as we can judge from the information available, has been prepared more particularly for the specific purpose of presentation to customers and clients of the issuing company, though the cover carries the price of two shillings and six pence. It comes from the Hutchinson Printing Trust, Limited, London, England, and is edited by A. Rigby Fisher, a director of that firm. Its 144



• One of the features of the recent coronation services in England was the presentation to His Majesty, King George VI, of a special copy of the now famous Oxford Lectern Bible designed by Bruce Rogers and printed at the Oxford University Press. Specially bound by Riviere in crimson Levant morocco and tooled in gold, the design was by Stanley Morrison and included, in addition to the Royal Crown and the Royal Cyphers, the Royal Arms and those of Westminster Abbey and Oxford and Cambridge Universities. The Bible was carried in the coronation ceremony by the Bishop of Norwich, and was presented to the King by the Archbishop of Canterbury, who said: "Our gracious King, we present you with this Book, the most valuable thing that this world affords. Here is wisdom; this is the royal Law; these are the living Oracles of God." The accompanying halftone shows the front cover and the backbone of the Bible, the back cover repeating the all-over design but having four coats of arms in the center in place of the Royal Arms shown on the front cover. A rare and beautiful volume indeed!

pages, 8½ by 11 inches in size. (there is an additional section of twenty-four pages of advertising at the back) are packed full of good everyday usable information as well as some good sound advice, which those having to do with the buying of printing should find of great value.

The firm, Hutchinson Printing Trust, Limited, is, we take it, an amalgamation of nine or more separate firms in the printing field of England, each having we might say, specialized on some particular phase of printing while also doing general commercial production. Short sketches of these firms make up the opening four pages of introductory matter. Then we find a series of constructive articles, such as "Format and Typography in Modern Printing," which is well illustrated; also "How to Prepare Copy for the Printer"; "On Buying Printing," giving some notes to assist the non-technical buyer; "Margins, and How to Plan Them"; "On Choosing Types," giving a number of examples of modern display and text faces; and so on through information pertaining to composing machines, some good examples of page arrangement giving different book faces, information on correcting proofs, on the printers' system of measurement, how layouts are made, on ordering engravings, papermaking, and closing with an extensive glossary of terms used in the graphic arts. Much of the information given should prove helpful to printers themselves.

There is one thing that struck us in going through the book, and we mention it here not with any thought of being critical, but because it presents an interesting question. In one of the leading articles reference is made to type design, and the statement appears: "The design of a printed letter should be of a form that is familiar, of pleasing proportions, and consistent treatment of thick and thin lines and serifs." We've italicized the last words for emphasis. The point we make is that a sans-serif face—the Gill Sans, we believe—has been used for the text matter throughout the book. And so far as this particular reviewer is concerned, we cannot feel satisfied that the use of type faces with decided serifs and decided distinction between thick and thin elements forms a proper combination for headings over text matter in a sans-serif face. However, we leave that for the more expert critics on such matters. Regardless of this point, the book finds a ready acceptance by this reviewer as one that should do much toward enlightening buyers of printing on some of the essential features with which they should be familiar.—H.H.

# The Month's News

Brief mention of persons, products, processes, and organizations; a summary of printing and allied-trade events and comment that covers the past, the present, and the future

## Social-Security Admonition

**E**MLOYERS in the printing and related industries who are delinquent in their Social-Security Tax returns have been advised by the Commissioner of Internal Revenue, Guy T. Helvering, to make the returns immediately in order to avoid further payment of drastic penalties which are now accruing. Every person employed, the Commissioner points out, comes under the provisions of Title VIII of the Social-Security Act, which imposes an income tax on the wages of every taxable individual and an excise tax on the pay roll of every employer of one or more persons. Under Title IX of the Act employers of eight or more persons are required to pay an excise tax on their annual pay roll, this tax going into effect on January 1, 1936, and tax payments being due from the employers, and from the employers alone, at the office of the Collector of Internal Revenue on January 1, 1937, the tax being payable annually though employers may elect to pay it in quarterly installments if they so desire.

Notice there are two separate taxes referred to in the foregoing paragraph. The first comes under Title VIII, which is the old-age pension provision, while the second comes under Title IX, which covers the unemployment provisions of the Social-Security Act.

Under Title VIII the employer is held responsible for the collection of his employee's tax, and is required to collect it when the wages are paid the employee, whether it be weekly or semi-monthly, and once the employer makes the deduction from the employee's pay, the commissioner states, he becomes the custodian of Federal funds and must account for them to the Bureau of Internal Revenue. Penalties for delinquencies are levied against the employer, not against the employee, and these penalties range from 5 to 25 per cent of the tax due, depending on the period of delinquency. Criminal action may be taken against those who wilfully refuse to pay their taxes.

Employers of one or more persons are also required to file Treasury forms SS-2 and SS-2a, both of which are informational forms and must be filed at collector's offices not later than July 31, covering the first six months of the year; after that date they are to be filed at regular quarterly intervals. Form SS-2 will show all the taxable wages paid to all employees, and SS-2a will show the taxable wages that are paid to each employee.

Participation in a state unemployment-compensation fund approved by the Social Security Board, the Commissioner states, does not exempt employers from the excise tax under Title IX, nor does the fact that there is no state unemployment compensation fund relieve the employer of his Federal tax payments. In states where an unemployment-compensation fund has been approved, deductions up to 90 per

cent of the Federal tax are allowed the employer who has already paid his state tax, but these deductions are not allowed unless the state tax has been paid. This tax is due in full from all employers in states having no approved fund, the rate for 1936 being one per cent of the total annual pay roll containing eight or more employees, while for 1937 it is two per cent, the rate increasing to three per cent in 1938, when it reaches its maximum. Annual returns are made on Treasury form 940. An employer who employs eight or more persons on each of twenty calendar days during a calendar year, each day being in a different calendar week, the Commissioner points out, is liable to the tax. The same persons do not have to be employed during that period, nor do the hours of employment have to be the same.

Some points emphasized by the Commissioner as important features of taxing provisions of the Social-Security Act are the following:

Actual money, when paid as wages, is not the sole basis on which the tax is levied. Goods, clothing, lodging, if a part of compensation for services, are wages and a fair and reasonable value must be arrived at and become subject to the tax.

Commissions on sales, bonuses, and premiums on insurance are wages and taxable.

Officers of corporations whether or not receiving compensation are considered employees for the purpose of taxation.

Wages paid during sick leave or vacation, or at dismissal, are taxable.

Traveling expenses required by salesmen are not wages if the salesmen account for, by receipts or otherwise, their reasonable expenditures. That part for which no accounting is made is construed as a wage and is taxable.

Great care should be exercised in filling out Treasury forms SS-1 and 940. Directions are easy to follow and correct returns mean no unnecessary delay.

## To Make Rubber Plates

The installation of complete new equipment for producing molded-rubber and composition printing plates has been announced by the Bethel Manufacturing Company, Chicago. The company specializes in the manufacture of engraved and molded-rubber printing plates and rubber rollers for various types of office machines. The plates, the announcement states, are made by a process that provides an extremely hard printing surface, assuring long wear as well as a saving of ink, and resulting in unusual uniformity. The plates, available for practically all types of printing, are furnished mounted either on adhesive cloth for patent base or on type-high wood base. The announcement also states that the company is equipped to supply all types of engraved-rubber printing plates for almost every printing requirement.

## Horace M. Russell Dies

Horace Monroe Russell, president of the Russell Stationery Company, of Amarillo, Texas, and one of the best known and most beloved citizens of the Panhandle section of Texas, died on Tuesday, May 25, following a long illness, having suffered a stroke while attending a football game last Thanksgiving day. The esteem in which Mr. Russell was held through his section of the country is best expressed in an editorial appearing in the *Daily News*, of Amarillo, the day following his death.

"Horace Russell was something more than a man," this editorial stated. "He was an institution. He built in Amarillo one of the finest businesses it had, and his methods of building created from Russell Stationery Company a model. Up and down the cow trails, as well as the highways of the Southwest, his brand was known. But the business only reflected the man. The courage, wisdom, and vision that he employed toward his life he employed, too, toward his business. The patience, the kindness, the innate sense of good will he carried toward all he carried toward his employees. Honesty and a sense of values were present. Russell Stationery Company typifies the American business, as Horace Russell typified the American business man in the finest sense of the word."

It was in 1909 that Horace Russell, with Clyde Cockrell, now of Dallas, started the firm of Russell & Cockrell, specializing in job-printing, stationery, and office supplies. Mr. Russell later bought out Mr. Cockrell's interest and carried the company name until 1930 when he incorporated the company under the name of the Russell Stationery Company.

Following his graduation from college he taught for a time, then entered the newspaper business as a reporter. He knew his district of Texas thoroughly, having attended the first school to be established in Amarillo, starting the first day the school opened, also the first college to be started there. He was born in Litchfield, Minnesota, in 1881, but went to Amarillo with his parents in 1889. He became widely known through his interests in many activities, historical, civic, and so on, and for his deep interest in the boy and girl scouts movements. A literary and art critic of marked ability he contributed largely to the historical material pertaining to his section of the country, and also encouraged other writers and artists in the Panhandle.

## Cole Promoted by A. T. F.

Fred C. Cole, formerly advertising manager of the American Type Founders Sales Corporation, Elizabeth, New Jersey, has recently been promoted to the position of manager of the sales development, the position of advertising manager being filled by the appointment of the former assistant, Harold Kathman.

## Franklin Heath Dies

Franklin W. Heath, for many years a prominent figure in organization activities in the printing industry, died on Monday, June 21, at Swarthmore, Pennsylvania, at the age of seventy-six. In 1909 Mr. Heath was appointed executive secretary of the United Typothetae of America, serving until January, 1913. Prior to this appointment he had served as assistant secretary, starting in that capacity in August, 1905. Mr. Heath had an active part in the moving of the U. T. A. headquarters offices from New York City to Philadelphia in 1908, then from Philadelphia to Chicago in 1912. As secretary he issued the call for the First International Printers Cost Congress, held in 1909, and he also took an active part in the amalgamation of the Ben Franklin Clubs of America and the United Typothetae of America, likewise in the launching of the educational program when it was started by the U. T. A., and in the work of introducing the Standard Cost Finding System.

In 1913, upon leaving the U. T. A., Mr. Heath went to Philadelphia as secretary of the Printers Board of Trade of that city which later was changed to the Typothetae of Philadelphia, and served that organization until about eleven years ago, being made secretary emeritus in 1928 and retaining his connection with the organization until his death.

Mr. Heath was engaged in the printing business with his brother-in-law in Buffalo from 1890 to 1898, operating under the firm name of Charles H. Webster and Co., publishing a newspaper and also operating a job printing plant. In 1898 he became a member of the firm known as Heath & Bryan, disposing of his interests in 1900 and becoming manager of the Buffalo Board of Trade, a position he held until 1903 when he became assistant secretary of the Mathews-Northrup Works, at Buffalo, later going to New York City as manager of the Board of Trade in that city. He took an active part in the promotion of the printers' board of trade movement until he joined the U. T. A. staff in 1905. He was a friend of countless printers.

## Accident Rate in Printing

Taken as a whole, the printing and publishing industry makes a good showing in comparison with other industries with reference to number and severity of accidents. In fact, it is a remarkably good showing, we feel. The data has just been released in a special report from the National Safety Council, Incorporated, 20 North Wacker Drive, Chicago, Illinois.

Among the outstanding facts about 1936 experiences, as set forth in the opening of the report, it is shown that the injury rates for 1936 were 8.73 for frequency, as compared with the rate of 13.57 for all industries, while for severity the rate was 0.19 as compared with the rate of 1.64 for all industries. These figures are on the basis of reports from thirty-four plants whose employees worked 22,578,000 man-hours during the year. In a list of thirty major industries printing ranked seventh in frequency and second in severity. The 1936 frequency rates, it is said, averaged 15 per cent higher than in 1935. Not so good. But, the average severity rate was 68 per cent lower. That's better. Too, the frequency of disabling injuries has decreased 45 per cent since 1926, which compares with a reduction of 61 per cent for all industries. The improvement in severity is shown as 95 per cent, which compares with a reduction of 41 per cent for industry as a whole.

It is also shown that middle-sized plants had the lowest injury rates for 1936, averaging 4.26 for frequency and 0.04 for severity. Also, middle-

sized units made the largest reduction in frequency from 1935, and large-sized units made the only improvement in severity.

The principal mechanical cause of fatalities and permanent partial disabilities, as shown by twenty reports, is cited as defective substances or equipment, while the principal personal cause of serious injuries on the basis of the same experience is given as lack of knowledge or skill.

Then it is shown that the most important types of accidents in the printing and publishing industry, according to state reports, are handling objects, which accounts for 28 per cent of all types, and machinery, which was involved in 32 per cent of all accidents.



*Cleveland: the focal point for all craftsmen and an outstanding convention city in itself*

"Unlike most industries," it is stated in the report, "printing and publishing plants have made a larger improvement in severity than in frequency since 1926. The decrease of 95 per cent in severity is outstanding in comparison with reductions in other industries. Progress in eliminating non-fatal injuries, on the other hand, has lagged behind other industries . . . Printing and publishing plants again had no fatalities during 1936, and made further progress in eliminating permanent partial disabilities. Temporary disabilities, on the other hand, increased both in frequency and severity from 1935 to 1936. The experience of the industry since 1926 with all types of injuries has been good."

Pressmen, their helpers, and repair men, it is shown, were involved in one-half of all cases. Machinery, particularly presses, was the principal agency of injury in 50 per cent of all injuries. Of other agencies elevators and hoisting apparatus, vehicles, and hand tools were listed as most important. The principal type of accident is said to be best described as "caught in or between," this resulting in 11 out of the 20 serious cases. Most injuries occurred when hands and fingers were caught by moving parts of machinery. The next important type of accident is given as "falling, sliding, flying objects."

Lack of knowledge or skill, followed by wrong attitudes such as disregarding instructions and taking chances, are shown as the most important personal causes. Cases cited as illustrations are, first, a new helper in a lithograph department lost a finger due to lack of skill with his hands while assisting in lowering an automatic feeder, and a pressman, disregarding instructions to stop the press when cleaning the ink rollers, lost a finger when he caught it between the rollers.

## Utah Printers Meet

Commercial printers of the state of Utah, members of the Printing Industry of Utah, met at the Chamber of Commerce in Salt Lake City recently and listened to an explanation of the Utah Fair-Trade Laws given by the executive secretary of the Utah Trade Commission, J. H. McGibbeny. As a result of discussion following the explanation, the Franklin Printing Catalog was adopted by the group as the basis for cost determination for the industry throughout the state. This is emphasized through the reproduction of a newspaper clipping giving an account of the meeting which appears in a special bulletin just received from the Porte Publishing Company, of Salt Lake City.

Three of the members of the organization—R. E. Gilmore, of Ogden, E. Weston Jackson, of Salt Lake City, and J. P. Smith, of Logan—were elected vice-presidents to serve with A. Frank Gaisford, of American Fork, who was elected at the annual meeting held in January, along with C. W. Birkinshaw, of Salt Lake City, president. George L. Crowther, James A. Giles, and Harry M. Williams were named as members of the executive committee for the Salt Lake district, and C. E. Rife, of Eureka, and Clyde A. Epperson, of Kaysville, were elected as members at large. One member of the committee is to be elected by each of the Logan, Ogden, and Utah county units at subsequent meetings.

## Farrar to Specialize

From Gilbert P. Farrar comes the announcement that he is no longer connected with the American Type Founders Sales Corporation in the part-time capacity of typographic counselor. Mr. Farrar is continuing his main business as general typographic counselor, and is specializing on the designing of what he terms modern "air-conditioned" newspapers. Prior to his connection with the A. T. F. Mr. Farrar was typographic counselor for the Intertype Corporation. He has had an extensive experience in the typographic field, as typographer, designer, director of printing, and typographic consultant, and has become widely known over the country through his lectures on typography, and through his books, "The Typography of Advertisements that Pay," and "How Advertisements are Built," as well as his many articles in advertising and printing journals.

## Opening Up Monotype Faces

A new four-page folder received from the Lanston Monotype Machine Company, Philadelphia, with the title "Opening Up" Monotype Type Faces," presents an interesting and somewhat illuminating detailed description of the possibilities for varying the "set" width of characters. Starting with a description of monotype-machine typesetting, also the monotype unit system, and explaining the fixed set width of each monotype face, the folder also explains changing the set width of faces, and "opening up" faces, giving comparisons showing the same faces in the different set widths. Also it shows how two faces of different set widths can be combined, and the advantages of changing the set widths, or slightly increasing the space between characters, when setting run-arounds requiring narrow measures.

Another folder covers new "Optional Characters," or "alternative letters" as they are also called, and shows how they serve a useful purpose by broadening the scope of application and use of the fonts of which they are a part. The application of these "optional" characters is demonstrated by examples of display composition on the inside two-page spread of the folder.



### Caslon Type Foundry Closes

A record of over two hundred years was brought to a close when the Caslon Type Foundry, of London, England, recently passed into other hands. Happily the reputation and traditions of the institution, which has gained worldwide fame, will be continued by the new owner, Stephenson, Blake and Company, Limited, of Sheffield and London, who acquired the good will of the Caslon Foundry and with it the leading type faces of the company, including the famous Caslon Old Face of William Caslon, the original founder. Happily, too, the acquiring of the Caslon foundry by the company which operates the foundry at Sheffield brings a reunion of the Caslon interests after a separation of nearly a century and a half.

Considerable history is attached to the records of the Caslon Type Foundry, which was established in 1720 by the first William Caslon. Born in 1692, William Caslon, the first, served an apprenticeship at engraving gun-locks and barrels, after which he started in business for himself in London. His work included the designing of tools for bookbinders, the neatness and accuracy of which, it is said, attracted the attention of one of the prominent printers of the time, who urged him to take up letter cutting also. This latter work also attracted the attention of prominent printers, among them William Bowyer, as a result of which the young Caslon was taken to visit a type foundry and was asked if he would undertake the cutting of types.

Accepting the proposal, Caslon, the first, with a borrowed five hundred pounds, set himself up in a garret, and thus started the career which made him famous for all time.

Asked to cut a new Arabic type in 1720, Caslon, after finishing the font cut the letters of his own name in a Roman letter of pica size and placed them at the bottom of the specimen of the Arabic type, this Roman letter being noticed by another printer who urged Caslon to complete the cutting of the entire font. This Caslon did, adding an italic, and this formed the first size of the Caslon Old Face series which still retains its reputation as one of the most popular type faces. Thus did Caslon's work as a type-founder become firmly established.

Upon Caslon's retirement, some years before his death in 1776, his son, William Caslon II, succeeded to the business, having entered it in 1742 and taken an active part in its operation. Upon his death in 1778 the second William Caslon was succeeded by his two sons, William, the third, and Henry. Henry died in 1788. In 1792 a disagreement caused the third William to sever his connection with the business which had been established in Chiswell Street. Selling his interest to his mother and his sister-in-law, the widow of Henry, he purchased the Jackson Foundry, operating it successfully and later being succeeded by his son, the fourth William Caslon.

Following the death of Mrs. William Caslon, mother of the third William, in 1795, her interest in the foundry which she and Mrs. Henry Caslon had purchased from the third William was purchased by Mrs. Henry Caslon, later passing to her son, Henry Caslon II, and still later passing to H. W. Caslon upon whose death in 1874 it was offered to Stephenson, Blake and Company. As they decided not to make the purchase at that time it was sold to T. W. Smith, who had been associated with the Stephenson-Blake foundry. To Mr. Smith is given the credit for reviving the fortunes of the foundry and transforming it into a flourishing concern.

The foundry at Sheffield was acquired by the ancestors of the present owners from William Caslon the fourth, so that the purchase by Stephenson, Blake and Company, it is said, repre-

sents a reunion of Caslon interests after a separation of nearly a century and a half. In order to promote the sale of Caslon types a new company, H. W. Caslon, Limited, has been registered with its headquarters at 33 Aldersgate Street, London. Ralph Caslon, former chairman of H. W. Caslon and Company, Limited, is managing director of this company. Through this organization it is hoped to carry on the reputation and traditions of the Caslon foundry and continue making the Caslon types available to their many admirers.

### St. Petersburg Plant Grows

Installing new equipment and completely renovating its plant are parts of a program of modernization being carried out by the St. Petersburg Printing Company, Incorporated, of St. Petersburg, Florida. The program includes not only a new roof, but also complete repainting both inside and out. Working capacity will be increased, and new type and general equipment will be added. With Dixie M. Hollins as president, James B. Granger as vice-president, and Percy F. Thomson as secretary-treasurer, the company's business extends to Cuba and a number of the New England states as well as cities and towns throughout Florida.

### Arthur A. Linville Killed

Arthur A. Linville, widely known throughout the printing and related fields as the Pittsburgh representative for the Ideal Roller and Manufacturing Company, of Chicago, died as the result of an accident while driving his car near Norwalk, Ohio, on May 28. His wife, a son, and a daughter, as well as a guest, all of whom were in the car with him, were seriously injured. The Linvilles were on their way to Detroit, Michigan, for the weekend. About nine miles from Norwalk, on Route 18, without warning a car came from a side road into the pathway of the Linville car, the driver, a youth, having failed to observe

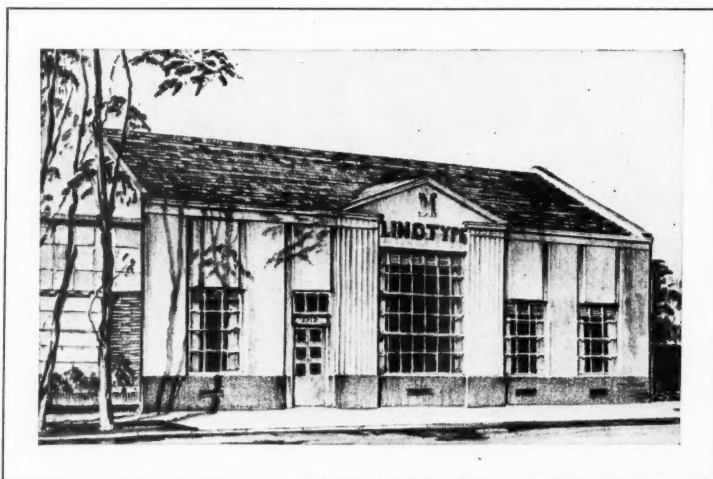
### Will A. McCullough Dies

Will A. McCullough, president of the McCullough Company, Incorporated, of Indianapolis, Indiana, died on Thursday, July 1, in Methodist Hospital, at the age of thirty-seven. Mr. McCullough was taken to the hospital June 2 because of blood clots in the veins of his right arm which necessitated the amputation of the arm on June 13. It is believed the major cause of his death was a large blood clot which formed in the lungs near the heart during his illness. Mr. McCullough and his father, A. J. McCullough, founded the McCullough Company in 1922, the father remaining president of the company until his death a year ago at which time Will, who had served as treasurer, succeeded to the presidency. He was active in numerous bodies, fraternal, civic, and social, and also took an active part in the work of the Indianapolis Typothetae, being treasurer and a member of the board.

### Opens Los Angeles Building

A new building was recently completed by the Mergenthaler Linotype Company to house its agency at Los Angeles, California. The official opening took place on May 10 when the first of a series of open-house parties was started which continued until May 18. A one-story structure of steel, concrete, and stucco, the new building, as shown by the illustration here, is attractive in appearance, and contains modernly appointed demonstration and conference rooms, also a well stocked parts and supplies department, and a fully equipped machine shop. The latest Blue Streak linotypes are on display, included among them being a four-magazine mixer with the one-turn shift, a six-mold disk, and a self-quadder and fixed indentation mechanism.

Centrally located, at 1515 Georgia Street, the new building is readily available for those in the chief business section of Los Angeles, and



Mergenthaler Linotype Company erected this modern structure for its Los Angeles Agency

a stop sign. In attempting to avoid the collision the Linville car hit a culvert and turned over twice. One occupant of the car which caused the crash was killed, and the others in both cars were all injured. Mr. Linville died shortly after arriving at the Memorial Hospital at Norwalk where the Linvilles and their guest, with the two injured occupants of the other car, were taken after the accident. Mrs. Linville with the son and daughter are reported slowly recovering at the Memorial Hospital.

may be easily reached from surrounding communities. Ample parking facilities have been provided. Present at the official opening were Harry L. Gage, vice-president in charge of sales, from the headquarters offices at Brooklyn, New York; Harry W. Porte, manager of the company's Pacific Coast Agency at San Francisco; and Paul E. Gallagher, manager of the Los Angeles office.

Several additions have been made to the staff of the company's Pacific Coast Agency by Mr.

Porte, in order to handle increased business. Of these, Ben R. Stewart, who has had fifteen years of experience in all branches of the printing trade, having worked his way through Indiana University by serving as a linotype operator on the college paper and graduating with a degree in journalism, will represent the company in the Oakland and East Bay sections as well as in the San Joaquin Valley. J. R. Daigneault, who for many years was with *The San Francisco Shopping News* as machinist-operator, has joined the service department as machinist, having his headquarters in San Francisco and traveling all over the West on erection and mechanical work. Linn P. Zolman, head machinist of the Colorado Springs *Gazette* for ten years, who has a wide acquaintance among printers and publishers of the West, having traveled the territory as a salesman for several years, has also been added to the agency's force.

### To Study Type and Reading

A movement which undoubtedly will go a long way toward establishing absolute standards with regard to type legibility has been started by the Mergenthaler Linotype Company, an announcement of this appearing in the current issue of *The Linotype News*. The announcement calls attention to the association with the company of the two eminent scientists, Dr. Matthew Luckiesh and Frank K. Moss, whose work on the visibility meter and tests with type faces formed the subject of a special article which appeared in *THE INLAND PRINTER* for February. Dr. Luckiesh and Mr. Moss, according to the announcement, will act as consultants with the company's present research and development department, specializing in research projects in type design and type legibility.

The accomplishments of these two scientists in the fields of sight and of lighting and their relationship, have been widely heralded, and it was the contributions of Doctor Luckiesh to the advancement of the electrical industry through his research into the relationship of light to sight and his development of the science of seeing that led to the organization of a nation-wide movement for the conservation of eyesight, known as the better-sight movement.

New apparatus and new techniques have been developed by Doctor Luckiesh and Mr. Moss for measuring the capacities of eyesight and the changing conditions brought about through continued use of the eyes. In their collaboration with the linotype company's workers they will investigate the whole field of type and reading habits. The experiments to be made will involve the study and measurement of many cases.

The program will include measurements of the relative legibility of body types; the various parts of a typical two-letter font, caps, lower-case, small caps, italic or bold-face caps, and italic or bold-face lower-case, will be scientifically compared; the old tradition that the proper length of line for any body type is an alphabet and a half will be fully appraised; types for special purposes will be studied, all of which, it is stated, may result in a new approach to the selection of types for text books and statistical works. Reading habits likewise will be studied in terms of eye fatigue.

The issue of *The Linotype News* in which this announcement appears not only presents an entirely different makeup, but especially introduces the company's latest Erbar Medium Condensed type which has been used for most of the headings. With the issue is an eight-page supplement, carrying the title "Legibility-Group Roll Call," in which are listed the thousands of users of the type faces in what the company calls its "Legibility Group."

### Grant L. Caswell Resigns

Grant L. Caswell, one of the outstanding figures in press-association work, and having the reputation of being the oldest press-association manager from the standpoint of years of service, has tendered his resignation as business manager of the Iowa Press Association after twenty-two years of constructive effort on behalf of the newspapers of his state. "Well done, good and faithful servant" fittingly applies to Mr. Caswell with reference to his service for the Iowa press.

Taking on the work of an association that was practically dormant in 1915, Mr. Caswell has built it up to a membership of over three hun-



GRANT L. CASWELL

dred newspapers, and the benefits the publishers of those papers and other publishers of the state have derived from his efforts can scarcely be numbered. He has constantly pounded away on better business methods and increased efficiency in production, has inaugurated plans that resulted in increased advertising and thereby increased revenue for the papers of the state, and in general has advanced the interests of those numbered among the membership of the association.

For a number of years Mr. Caswell was editor of the Newspaper Work department of *THE INLAND PRINTER*, and his advice and counsel on problems of newspaper publishers, as given through that department and through correspondence, proved highly beneficial to many publishers over the country.

Prior to his connection with the Iowa Press Association Mr. Caswell operated papers at Denison and Sigley, Iowa; his sons are still actively engaged in newspaper work in that state. His resignation will take effect on January 1, 1938, and he will be succeeded by Don J. Reid, who for the past year has served as associate manager under Mr. Caswell.

### Frank B. Berry Dies

Frank Belknap Berry, formerly president of the American Type Founders Company, and since early in 1929 president of the Berry-Mingle Company, Incorporated, of New York City, died on Saturday, June 12, at the age of eighty-four years. Born in Akron, Ohio, Mr. Berry learned the printing trade in the plant of the *Suncock Valley Times*, Pittsfield, New Hampshire. Later he became connected with the J. B. Savage Com-

pany, of Cleveland, and it was during this time that he became associated with a group which in 1870 started the Cleveland Type Foundry, Mr. Berry being elected secretary and manager.

This foundry became a part of the American Type Founders Company in 1892. Mr. Berry remaining as manager until in 1898 when he became manager of the Cincinnati branch of the company. Another promotion in 1901 took him to Jersey City as manager of the typographic department. In 1909 he was elected a director of the company, in 1918 third vice-president. He was closely associated with the late Col. Robert W. Nelson, and in 1926 was elected to fill the position of president made vacant by Mr. Nelson's death, retiring in November of 1927 after a year in that office. Early in 1929, in company with William J. Mingle, Mr. Berry formed the Berry-Mingle Company, Incorporated.

Mr. Berry is survived by two daughters, Mrs. Ruth B. Miller, of New York City, and Mrs. Frederick S. Stow, of Philadelphia.

### International Congress

The International Congress of Master Printers will assemble in Budapest on August 24, 25, and 26, the opening ceremonies taking place at 5:30 p.m. Tuesday, the twenty-first, the earlier part of the day being given over to a sightseeing trip by motor coach through the city of Budapest. At nine o'clock there will be a banquet. The first congress session, opening the following morning, will start with a report on the work of the International Bureau since the fourth congress in 1934, this being given by the president, R. A. Austin-Leigh.

Other subjects for this session will include "Matters of Taste in Typography," and "Letterpress or Relief Printing in Competition with Offset, Lithography, and Gravure." Subjects for the second session on Wednesday afternoon include "The Set-Off Problem," "Newspaper-Printing Problems," and "Duplicating and Office Printing Machines." The third session on Thursday morning includes such subjects as "Young Master Printers," "Training of Estimators," and "Price Control."

Arrangements provide a number of interesting features in the way of entertainment and sightseeing, and in connection with the congress the British Master Printers Federation has planned a special tour to and from Budapest and in Hungary. This will include the trip from London to Cologne, then to Nuremberg, and thence to Budapest, and on the return trip a visit to Pusztá "Bugacz," then a two-day trip in the Hungarian mountains, a trip to the Balaton, largest lake in Europe, then on to Budapest for the return to London which will be made by way of Vienna with a stop-over there, and on to Munich, Coblenz, Cologne, Ostend, and Dover.

### Carle With Mergenthaler

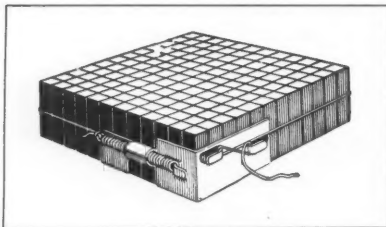
The Mergenthaler Linotype Company has announced the appointment of Leo J. Carle as its representative in and around Kansas City, Missouri. For fourteen years composing-room superintendent of the *Globe-Gazette*, of Mason City, Iowa, Carle was one of the organizers of the Iowa Composing Room Executives Association, formed in 1927, and was the secretary-treasurer until 1932, being elected president the following year and remaining as its head until in 1936. He was made a member of the Iowa State Printing Board in 1933 and continued with the Board until his removal to Kansas City. Upon his leaving Mason City to take up his new work in Kansas City a party was given in his honor by Lee P. Loomis, publisher of the *Globe-Gazette*, all members of the staff of the paper and of the staff of radio station KGLO being present.

## WHAT'S NEW - - WHERE TO GET IT

A NEW and improved series of mercury-lighting units of the long-tube Cooper Hewitt type have been announced by the General Electric Vapor Lamp Company, of Hoboken, New Jersey. These new lighting units have the inherent advantages of large light-source area and low unit brightness without the use of light-absorbing diffusing glass, and, according to the announcement, are improved in lighting efficiency, operating stability, and appearance, and they are highly recommended for tasks requiring precise seeing as well as a minimum of shadow and glare, and a maximum of detail-revealing clarity, one of the major applications being for printing. The higher light efficiency of the new lamps, it is said, results from a new regulating circuit, equipped with Pyranol capacitors, power factor being 90 per cent for the 50-inch light source and 85 per cent for the 33-inch unit. A unique characteristic of this new circuit, the announcement states, is the fact that the starting current shows almost no initial surge above the operating level, an important factor from the standpoint of wiring and switch capacity. Instant starting and added dependability have been obtained by substituting a new vacuum-type interrupting switch in place of the "shifter" formerly used for starting the mercury arc in tube.

As equipped with newly designed enameled reflectors, the complete lighting units have an over-all efficiency of about fifteen lumens a watt, which is said to exceed almost every other lamp-and-reflector combination. Both the reflector and tube are now intended for mounting in a true horizontal position. Starting, and restarting after any current operation, is instantaneous. The entire unit has been redesigned to simplify maintenance and make cleaning easy. All tube connections are made with insulated screw terminals. The new 50-inch light source operates at 350 watts a. c. to supply the same light output which required 450 watts in previous models, its bare-lamp efficiency being 19.4 lumens a watt. The new 33-inch light source operates at 280 watts in contrast to a previous 350, with an efficiency of 17.1 lumens a watt. Complete information may be secured from the company at the address given above.

THE "JIFFY TIE" is a new device designed to simplify the work of tying type forms securely, and to eliminate the practice of using the ordinary string and winding it around several times in order to make the form secure. The device consists of a corner piece, the inside face of

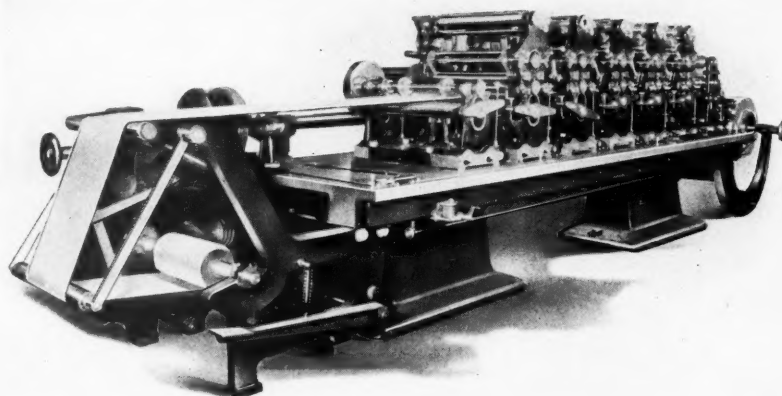


A. B. Westman's "Jiffy Tie" for securing forms

which has a non-slip surface, which makes it unnecessary to hold the corner piece in place while pulling the cord around the form. A spring attachment at one side of the corner piece makes it possible to place any desired tension on the cord, so that the form is tied more securely with a single wrap of the cord than is possible by

winding a number of times with the ordinary twine. The cord, after being wrapped once around the form, is fastened securely by pulling it around tabs provided on the corner piece, and is also unfastened easily when the form is to be untied. The "Jiffy Tie" is said to be flexible as to size of forms, the same tie being used on a small 2- by 1-inch form or on a full-size newspaper page. A. B. Westman, of Miami, Florida, who is with the Miami Post Publishing Company, and is the inventor of the "Jiffy Tie," has tested the device under actual shop conditions, and has devoted considerable time to perfecting it. He has it fully covered with patents, and now has negotiations under way for manufacturing and marketing it.

A NEW BAG-PRINTING PRESS, the Chambon-Champlain, has been announced by the Chambon Corporation, of Garfield, New Jersey, builders of rotary printing presses. The design of the press allows the type cylinders to be changed so as to produce any desired feed length, and the press prints by any one of the three methods, letterpress, dry offset, or gravure,



Chambon-Champlain bag-printing press built by the Chambon Corporation, of Garfield, New Jersey

from curved electrotypes, stereotypes, rubber plates, and chrome-plated engravings furnished by the manufacturer of the press. Any kind of paper and other materials, the company states, may be printed on the press, such as glassine, Cellophane, and metal foil, rewinding for use in bag-forming machines. The press may be equipped with a perforator for registration in the bag-forming operation. The Champlain photo-electric-cell control for registration is also furnished by the manufacturers. The company extends an invitation to bag manufacturers and other specialty printers to visit its new and modern plant at Garfield, New Jersey. Complete information regarding this new press may be secured by writing the company at the address given, either direct or through this journal.

FOUR NEW air-compressing outfits have been announced by The DeVilbiss Company, of Toledo, Ohio, these being designed especially for establishments where air-compressing requirements are unusually heavy, and also for smaller industrial plants where the compressed air requirements are beyond the capacity of the ordinary air-cooled compressor but not equal to the capacity of the industrial-type water-cooled air-

compressing outfit. They're available in either 7½- or 10-horsepower, with single- or two-stage compressors available with either horsepower. Two compressors, each developing a maximum pressure of 200 pounds with the two-stage compressors or 150 pounds with the single-stage, are firmly mounted on opposite ends of the 20- by 60-inch air tank.

Each compressor has a "V" belt drive, combination air strainer and muffler, check valve, inter and after cooler, and centrifugal pressure release mechanism set to cut in at 160 pounds and cut out at 200 pounds on the two-stage, and in at 80 pounds and out at 100 pounds on the single-stage compressor. The displacement of the outfit varies from 31½ to 57 cubic feet of free air a minute, depending upon pressure and horsepower. The air-tank capacity of both the 7½- and the 10-horsepower outfits is 10.88 cubic feet, although a 20- by 72-inch tank with an air capacity of 13.06 cubic feet is available at a slight additional charge. Standard equipment on all outfits includes pressure gage, outlet, drain and safety valves, and automatic starting device. Complete information may be obtained by addressing the DeVilbiss company.

THE MERCENTHALER Linotype Company has announced a new "in-between" size of its Excelsior type face, a 7¼-point size, which, accord-

ing to C. H. Griffith, vice-president in charge of typographic development for the company, is half-way between the 7½- and the 8-point sizes in alphabet length, weight, and color. Available in combination with Bold Face No. 2, as shown by the accompanying specimen lines, this new face should have an appeal to those publishers

HERE is a brief showing of the new 7¼ point size of Linotype Excelsior in combination with Bold Face No. 2. Modern man cannot be served by a tool that is just good enough or a little better than pretty good. The

who hesitate to adopt the 8-point yet feel that the 7½-point is just a little too small for their purposes. Excelsior with Bold Face No. 2 is now available in sizes of 5, 5½, 6, 7, 7½, 7¾, 8, 9, 10, 11, and 14-point; with italic and small caps in sizes of 5½, 6, 7, 7½, 8, 9, 10, 11, and 14-point; with Gothic No. 3 in 5, 5½, 6, 7, and 8-point; with Memphis Bold in 6, 8, and 10-point, the 12- and 14-point sizes being in process of manufacture. Specimen sheets and





**T**HE most joyful music to the printer is the constant rhythm of the assembling matrices. And the business office knows that intermissions must be brief, for the cash register becomes inactive when production stops.

This thought is everywhere reflected in the design of Blue Streak Linotypes. Easy accessibility throughout brings joy to printing executives and operators alike.

For instance, there's the swinging keyboard which gives instant access to all keyboard

parts. It minimizes time spent on cleaning, inspecting, adjusting. The swing of the keyboard keeps swing in its music.

Other Blue Streak features that speed production include: Optic Aid Front, Effortless One-Turn shift, easy-to-change Linolite Magazine, single-keyboard operation of both main and auxiliary magazines and—my, we're just getting started—there are scores more that you will want to see. May your Linotype representative or agency show them to you soon?

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*Please Mention The INLAND PRINTER When Writing to Advertisers*

complete information may be secured by addressing the company at its headquarters in Brooklyn, New York, or any of its local agencies.

THE building of a group of larger offset presses is being planned by the Webendorfer-Wills Company, Incorporated, of Mount Vernon, New York, the first press of the group being shown in the accompanying illustration. The press, according to specifications, takes a maximum sheet size of 22 by 29 inches, and a minimum of 11 by 17 inches, the printing surface

standards of precision. "Despite the comparatively crude methods employed heretofore for making rubber printing plates," the announcement states, "this kind of printing has made astonishing progress in recent years. Now that precision plates are obtainable, comparable with fine electrotypes, rubber-plate printing has many new and very profitable applications." In setting forth some of the advantages of rubber printing plates the announcement states that "good results can be obtained on any kind of surface; makeready is negligible and in some

on the heat. As long as this switch is on a red light shows that the vulcanizer is being heated. An instruction service is rendered purchasers. Complete details may be secured by writing H. H. Heinrich, Incorporated, 200 Varick Street, New York City.

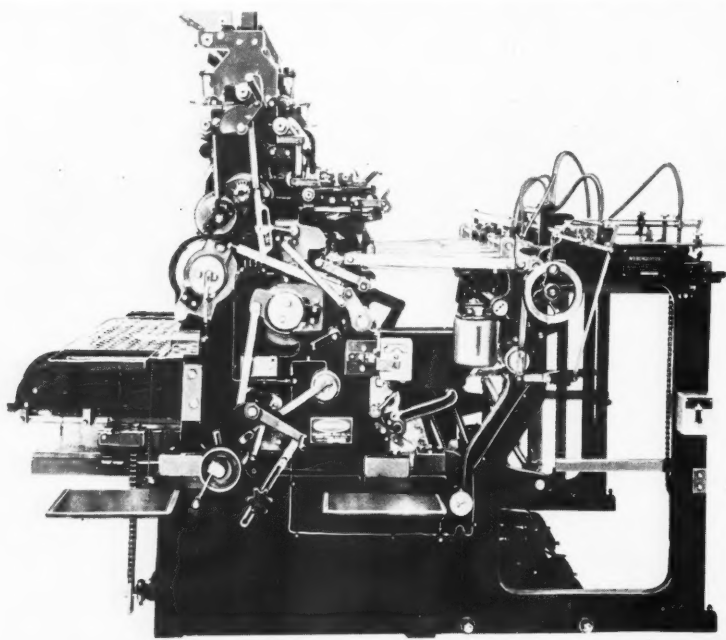
A NEW LINE of medium-sized stripping machines, known as the Economy strippers, is being introduced by the Brackett Stripping Machine Company, of Topeka, Kansas. Heretofore only the larger type of stripping machine for the larger binderies has been manufactured by the company, but, as the announcement states, it is with the feeling that many concerns in the printing field have a need for a similar type of machine to eliminate hand work or avoid the necessity of sending work outside that this new line has been perfected. The Economy Junior model has two speeds which increase its use. It performs a variety of jobs such as stripping along the edge or down the center of a sixteen-inch sheet, also back stripping any book up to one inch thick, with a limit of tape turnover of one inch, and it can be used for tablets, note books, and so on. The combination water and glue pot is heated electrically, thereby maintaining both the glue and the water at correct temperature. The detachable delivery box is mounted underneath the single delivery roller.

The Economy Senior model is a single-head machine similar to the Economy Junior, with a number of refinements and additional equipment which increase its capacity so that it meets any possible need of the medium-sized bindery. A foot pedal controls the Senior model, leaving the operator free to use both hands, thus increasing the output. Three different heats in the glue pot increase its flexibility, making stripping easier and more firmly gluing the finished job. Handling larger work than the Junior model, the Senior will flat strip a 2-inch tape along the edge or down the center of a 24-inch sheet, and will handle books up to 2 inches thick with a limit of tape turnover of 1½ inch.

Each model incorporates all the established Brackett features, the Economy Junior taking care of the smaller stripping work, and the Economy Senior having a step higher capacity, the other regular models having still higher.

BEING well prepared in advance is a strong factor in securing a good volume of business during the coming holiday season, and in being prepared to create orders that might not otherwise be secured. Therefore the announcement of the Goes Lithographing Company that its 1937 holiday sample kit will be ready for distribution to the trade the latter part of August should be well accepted. This, the company states, is somewhat earlier than the kit has been distributed in previous years, but Goes believes that printers and letter producers who have a complete assortment of holiday-stationery samples early in the season will be better equipped to develop a more satisfactory volume of holiday business later on.

The holiday sample kit offers a complete portfolio of samples which can be taken out and shown to prospective customers, including colorful letterheads and folders in many beautiful designs, also imprinted specimens and a copy suggestion book giving suggested letters for over fifty different lines of business. Other selling helps to aid printers and letter producers in developing profitable holiday business are included in the kit. The kit will be furnished gratis to printers and letter producers writing for it on their own business stationery, addressing the company at 42-48 West Sixty-first Street, Chicago, Illinois.



One of a new group of larger offset presses being built by the Webendorfer-Wills Company

being 21 by 28 inches, taking a plate size of 24½ by 28½ by .012 inches. Floor space required is 72 by 89 inches, the height being 71 inches, and the weight 6,200 pounds. The press is equipped with hardened and ground cylinder gears, continuous-load feeder, variable-speed electric drive with V-belt pulley, automatic pile-lowering device, inbuilt washup attachment, bar-chain gripper delivery with automatic pile-lowering device, anti-friction bearings used wherever possible, and automatic lubrication. The ink distribution, in addition to the ink fountain, includes four form rollers, three vibrating drum rollers, six intermediate rollers, three riding rollers, one ducking roller.

AN ANNOUNCEMENT from American Type Founders, Elizabeth, New Jersey, states that its new Stencil face will be ready for release July 10. The Stencil face is cut on a title line in six sizes from 18 to 60 point. This new face, it is stated, is not a "stenciled" type face, but is a development in type of letter forms traditional to the familiar brass stencil, these letter forms, however, being slightly condensed in the interest of increased word count, the result being a bold, legible letter of considerable display value.

PROGRESS of rubber-plate printing brings new developments in equipment for making the plates, the latest being the announcement of the Heinrich improved electric hydraulic vulcanizer, designed, it is stated, for the manufacture of rubber printing plates and molds and other products which must be made to close

cases wholly unnecessary." Also, "rubber plates take ink well and produce clean, sharp impression. Considerably less ink is consumed, in some cases from 30 to 40 per cent less. For printing large blocks of solid color, on any kind of stock, including rough surfaces, rubber printing plates cannot be equaled. Any number of duplicate printing plates can be made from a single mold, and molds can be filed away for future use."

The Heinrich vulcanizer is equipped, it is stated, with thermostatic control which keeps the temperature constant, within a few degrees, at all times. The temperature control is automatic, the thermostat turning on the electric current and shutting it off without attention from the operator. Timing is controlled by a special alarm clock. The equipment includes a plate-thickness-indicator gage which shows the exact thickness of the mold or rubber plate being made, also a complete set of thickness-bearing gages which prevent the upper and lower platens of the vulcanizer from being forced too close together, thus automatically insuring a correct thickness of both mold and plate.

The platens are made of special heat-treated steel, and construction throughout is of steel. A handle at the right opens and closes the pressure-release valve, and a small hand wheel controls a valve with which precision-pressure regulation is obtained. Two push buttons, also on the right-hand side, control the starting and stopping of the motor which raises the lower platen, while in a similar position on the opposite side of the vulcanizer is a switch for turning

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CONTINENTAL TYPEFOUNDERS ASSOCIATION, 228 E. 45th St., New York, headquarters for European types. Goudy Village types and composing supplies. Representatives in principal cities.

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# The Inland Printer

J. L. FRAZIER, Manager

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THE INLAND PRINTER is published on the first of every month. It furnishes the most reliable and significant information on matters concerning the printing and allied industries. Contributions are solicited but should be concisely stated and presented in typewritten manuscript.

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A/S Narvesens Kioskkompani, Postboks, 125, Oslo, Norway.

Maxwell Abrams, P. O. Box 1112, Johannesburg, South Africa.

Benjamin N. Fryer, c/o Newspaper News, Lisgar House, Wynyard Square, Sydney, N.S.W., Australia.

Warwick Bock, C. P. O. Box 287, Auckland, New Zealand.

Akateeminen Kirjakauppa, Helsinki, Finland.

Acme Agency, Casilla Correo 1136, Buenos Aires, Argentina.

Maruzen Co., Ltd., 6 Niho, Tokyo, Japan.

ORBIS, P. O. Box 240, Praha, Czechoslovakia.

Harry S. Tomita, P. O. Box 1230, Honolulu, Territory Hawaii.

S. Christensen, P. O. Box 536, Montreal, Canada.

## The Real LOW-DOWN

Low plungers on numbering machines save rollers, permit even distribution of ink on all wheels. If anybody tells you there's a plunger lower than "Wetter's," there's been some cockeyed measuring. There's a Wetter that's better for any requirement. Costs no more. Why take less? Catalog handy? Like another?

3 Wheels \$13.00,  
Solid Plunger,  
Slide Plunger \$1 Extra



**Wetter NUMBERING MACHINES**  
Sold by all dealers and branches  
**AMERICAN TYPE FOUNDERS**  
MANUFACTURED BY  
WETTER NUMBERING MACHINE CO.

## RISING PAPERS

For Modern Business Use

RISING PAPER COMPANY, HOUSATONIC, MASS.

Megill's Patent  
SPRING TONGUE GAUGE PINS

Reg. U. S. Pat. Office



QUICK ON. The universally popular Gauge Pin. \$1.80 dozen, 50c set of 3.

**Megill's Gauge Pins**  
for Job Presses

Accurate and uniform. We make a large variety. Insist on Megill's products. Dealers or direct. Circular on request

THE EDWARD L. MEGILL COMPANY

Established 1870

761-763 Atlantic Ave., Brooklyn, N. Y.

Megill's Patent  
DOUBLE GRIP GAUGES



WISE GRIP. Adjustable. Used for any Stock. \$1.75 set of 3.

## WANT ADVERTISEMENTS

Prices for this department: Under heading "Situation Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum \$1.50. Count ten words to the line, address to be counted. Price the same whether one or more insertions are taken. Cash must accompany order. The insertion of ads received in Chicago later than the fifteenth of month preceding publication not guaranteed. We cannot send copies of The Inland Printer free to classified advertisers.

## ADVERTISING—HOME STUDY

THE ADVERTISING MINDED pressman and printer is qualified to make the most money. Many have graduated from this long established school. Common school education sufficient. Send for free booklet outlining home study course and requirements. PAGE-DAVIS SCHOOL OF ADVERTISING, 3601 Michigan Ave., Dept. 9505, Chicago.

## INSTRUCTION

PEOPLE FROM ALASKA, California, Washington, Florida, Seattle, Honolulu, and all America attend Bennett's School to learn his method of operating; his record is 12,130 ems for eight hours; established 1912; both practical and home instruction. Free catalog. BENNETT'S SCHOOL, Maumee, Ohio.

## BUSINESS OPPORTUNITIES

FOR SALE—PRINTING AND LITHO PLANT—Illness of partner forces sale of combination printing and litho plant, some specialties and publishing. Modern equipment. Doing \$60,000 business a year in intermountain city of 20,000. Can be handled by right party with \$5,000 to \$10,000 cash. E 53

A PICA AHEAD OF THE BOSS—Just published 58 trade secrets for the Printer, "Wrinkles," with any one wrinkle worth many times price of copyrighted booklet. Price 50c. Order your copy today. Wrinkles Publishing Co., P. O. Box 412, Forest City, Ark.

MORE BUSINESS for printers in towns of 10,000 or more; no cost or obligation. For particulars write ST. LOUIS BUTTON CO., 415 Lucas, St. Louis, Mo.

ZINC HALF-TONE CUTS 60-85-100-line mounted, 90c plus postage; twenty-four hour service. J. M. HARDY NEWS ENGRAVER, Box 469, Gainesville, Ga.

## FOR SALE

SLIGHTLY USED PLATEN PRESSES for sale cheap and on easy terms. All C. & P. New Series, 1 12x18 with Miller feeder; 1 10x15, 3 8x12's; 1 1/2 h.p. G. E. 3 phase 220 volt a.c. motor; 1 Domore automatic process embosser; 1 pressroom imposing stone about 18x48 inches; 1 electrically heated Virkotype. Write for prices and full particulars. Stafford Printing Co., 1670 Pennsylvania St., Denver, Colorado.

ORDERED TO SELL 11 x 15 C&P Automatic Cylinder Press; Practically New 19" Challenge Bench Cutter; Goudy Envelope Press; Harris Offset Press Model S-7-L with Extension Delivery and Motor Equipment; Style A Kelly Cylinder Press. The Craftsmen Finance Co., Dept. 6, 908 Standard Bank Bldg., Cleveland, Ohio.

CHRISTMAS CARDS FOR THE TRADE—Beautiful one gauge assortments especially prepared for printers; also complete line Personal Christmas Cards. Easily imprinted. Write for catalog and trade prices or request samples on approval. NEW ENGLAND ART PUBLISHERS, North Abington, 354, Mass.

A BANKNOTE EQUIPMENT for making steel bond, certificates, checks and other securities. Includes lathe counters, borders, finished plates and printed stock. For information address "W," 407 South Clifton Terrace, Washington, D. C.

GOING INTO OFFSET OR PHOTO-ENGRAVING? Write for Bargain List Cameras, Lenses, Screens, Printing Frames, etc. Can save you 50% on many items. W. L. Moore, 4829 Woodward Avenue, Detroit.

FOR SALE—BROWN & DEXTER FOLDER, 32 x 44, with motor, perfect working condition. Best cash offer takes it. Wayne Paper Box & Printing Corp., Fort Wayne, Ind.

72 PRESS NUMBERING MACHINES, 8-wheel forwards, Wetter Model 126, slightly used, at \$11.00 each (new \$22.00). PRINTERS NUMBERING MACHINE CO., 100 West 21st St., New York, N. Y.

COMPLETE PLATE-MAKING EQUIPMENT for offset work, photoengraving, electrotyping and stereotyping; many great bargains. MILES MACHINERY COMPANY, 18 East 16th Street, New York, N. Y.

**BOOKBINDERS' MACHINERY**—New model National book sewing machines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 720 S. Dearborn Street, Chicago, Ill.

**PRACTICALLY NO MAKEREADY** if you use the Universal Blanket for cylinders and platens. Lowest prices. National Specialty Co., 160 N. Ashland, Chicago, Illinois.

**THREE MONOMELTS** to fit linotypes; gas; \$75 each. Worth \$250 new. Just as good as new. Williams Press, Inc., Chicago Heights, Ill.

**FOR SALE**—5/0 Miehle 2-Color Press; Style B Kelly Press. The Turner Type Founders Co., Dept. 6, 1729 E. 22nd St., Cleveland, Ohio.

**PRICES REDUCED**—Hammond routers and type-hi planers, now \$79.50 and up. HAMMOND MACHINERY BUILDERS, 1616 Douglas Ave., Kalamazoo, Michigan.

**FOR SALE**—Reconditioned Milwaukee bronzers—like new. Write C. B. HENSCHEL MFG. CO., Milwaukee, Wis.

**FOR SALE**—36-inch new model cutter; rebuilt and fully guaranteed. E 5

**FOR SALE**—Electric Monomelt complete. CALDWELL PRINTING CO., Rome, Ga.

#### HELP WANTED

**COMPOSITOR:** A. No. 1. Must know imposition. Permanent and in Cleveland. Opportunity for advancement. E 54

#### SITUATIONS WANTED

##### Artists

**ARTIST**—Desires connection with small firm performing photo-lithography. Can perform the finest kind of lettering and art work; also, well acquainted with lithographic operations. E 52

**COMMERCIAL ARTIST and CARTOONIST** desires work; is quick and efficient. F. E. Honnold, 119 Bluff Street, Sioux City, Ia.

##### Bindery

**PAPER CUTTER**—Fast, accurate and efficient; lithographing or bindery; to the firm that wants a better man; Services guaranteed. Capable taking charge cutting department. Will go anywhere in United States or Canada. Best references. E 51

**BINDERY FOREMAN**—15 years experience, pamphlets, edition and blankbooks; exceptionally good with folders and machinery; married; best habits; references. E 40

##### Composing Room

**LINOTYPE OPERATOR**—Good average production; take good care of machine. Twelve years at business. Am also experienced Monotype keyboard and caster operator; prefer linotype. Work for reasonable wage. Age 38; union or non-union. E 48

**LINOTYPE-MACHINIST-OPERATOR**, first-class, non-union, age 36, married, desires permanent situation in high-grade shop; 9½ years' experience on machines; fast, accurate, sober and dependable; northeast section preferred. E 12

**MACHINIST-OPERATOR** desires to locate in Ohio, Indiana or northern Kentucky; some floor experience; extra clean proofs; prefer book and job shop; good habits; non-union; employed. Can come on two weeks' notice. E 49

**LINOTYPE OPERATOR**—Union; wants situation; 16 years experience, book, job and news; single; go anywhere; references. E 817

*Classified Advertising continued on page 90*

## A DESIGNING TYPOGRAPHER

wants a responsible, permanent position with an established, reputable firm as designer and typographer of fine books, periodicals, house organs and the higher class of advertising sales literature. Over ten years experience in the practical field in Chicago and various mid-western cities. Prefer location in Chicago or New York but would consider offer in city of 400,000 or more, dependent upon salary and position. Age 28, single, now employed. Salary to fit position and responsibility.

ADDRESS E-50 • THE INLAND PRINTER



## MILLIONS OF IMPRESSIONS

*but* NO PRINTER  
GETS THE BUSINESS.

Every day, in large and small offices throughout the United States, millions of impressions of sales bulletins, notices, price-changes, etc., are being ground out by multigraphs, mimeographs or similar duplicating machines.

This enormous daily volume has heretofore meant nothing in the printer's life. But now, practically every office operating a duplicating machine is a good prospect for some printer to sell.

## PRODUCT-STAMPS

For the Product-Stamp provides a simple, practical, economical means of adding attractiveness and sales-punch to many of the otherwise dull-looking forms and messages turned out by office duplicating machines.

The alert printer is no longer indifferent to the grind of the duplicating machine in his customer's office. It now sings a song of new sales opportunities for him! It reminds him of one of many ways in which orders are created for Product-Stamps.

The whole story of Product-Stamp Sales opportunities is described in the Product-Stamp sales helps offered in the coupon below. If you haven't yet seen Product-Stamps specimens or read the sales literature, that coupon is there for you to sign and mail. Do it right away. Get the complete details about this new and profitable class of business so many printers are developing. Remember Product-Stamps can be produced by *any* printer using

**McLAURIN-JONES**

*Summed Papers*  
GUARANTEED

FLAT

Copyright—1937—McLaurin-Jones Co.

IP

McLAURIN-JONES CO., Brookfield, Mass.

Send free specimens and sales literature on Product-Stamps to

PRINTER \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_



### Foremen

**FOREMAN**—Over 25 years' experience, commercial work, advertising, high-grade magazine and color work, monotype and linotype equipment; now employed; desires change; prefer north central or north western state, but will consider any location where there is opportunity. E 42

**PRACTICAL, EFFICIENT**, 27 years' experience in composition from small job shop to present assistant foreman of composing room in large high-grade publication plant; have handled advertising, color work, book and national publication composition and makeup for years; desire change with opportunity to advance; will go anywhere. E 45

**POSITION WANTED**—Working Foreman, maintenance department in printing plant; expert on presses and feeders, all bindery machinery. E 21

### Managers and Superintendents

**FOREMAN-SUPERINTENDENT** — Exceptional experience during sixteen years of varied executive work in New York; foreman composing rooms, including one of largest in city; superintendent of plants, including one of largest complete printing-binding plants in state; mechanical superintendent weekly papers; expert: cost finding, estimating, typography, contact. Favorable to opportunity for gradual interest through independent income; age forty-two; gentle. E 37

**PRODUCTION, BUSINESS, GENERAL MANAGER**—Seasoned, practical, dependable; knows business and production management; large or small city. E 987

**PRODUCTION MAN AND ESTIMATOR**—20 years experience, job, label, color and book work; references. E 47

### Pressroom

**PRESSROOM SUPERINTENDENT or FOREMAN**—Union; single and multi-color presses; black and color printing; production and quality; now employed; wishes to make a change. E 896

**PRESSMAN**, cylinders, job cylinders, wants position; 20 years' experience halftone, job and color. E 978

### Proofroom

**YOUNG MAN**, 24, experienced in catalog work, would like to engage in book and magazine work; willing to travel. E 44

### WANTED TO PURCHASE

**WANTED**—133-line 18-20 inch circular screen with holder, in good condition; have 20-inch 150 line circular Levy screen for exchange or separate sale. E 972

### STEWART'S EMBOSSEING BOARD Makes Embossing Easy

Needs no heating or melting—Simply wet it, attach to tympan and let press run until dry. Sheets  $5\frac{1}{4} \times 9\frac{1}{4}$  inches \$1.25 a dozen, postpaid.

Instructions with each package.

**THE INLAND PRINTER COMPANY**  
205 W. Wacker Drive, Chicago, Illinois

# 55

**MODERN TIME SAVING MACHINES  
AND DEVICES FOR THE PRINTING TRADE**  
**Saw-Trimmers, Routers, Mortising  
Machines, Die-making Outfits**  
**TOUGH TEMPER STEEL RULE DIES**  
Write for Die-Cut Catalog

**J. A. RICHARDS The Sawmaker KALAMAZOO**

### A Concise Manual of

## Platen Presswork

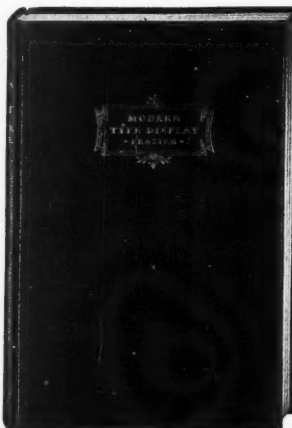
A complete treatise covering all the essentials of the theory and practice of Platen Presswork. Thirty-two pages of information for everyday use.

**CONTENTS:** Bearers; Care of the Press; Distribution; Feeding; General Remarks; Impression; Ink; Overlay; Rollers Setting the Feed Gauges; Special Troubles; Tympan; Underlaying.

Send a quarter today for a copy. You'll get dollars' worth of good from the pamphlet... Also ask for our latest catalog of books.

**THE INLAND PRINTER COMPANY**  
205 W. Wacker Drive, Chicago, Illinois

## AT LAST!



a Popular Price on

## MODERN TYPE DISPLAY

by J. L. Frazier,  
Editor of The  
Inland Printer

Now \$2

Yes sir! The same text book which once sold at \$6. A book approved for class instruction at Northwestern University and other schools. It deals in the fundamentals of good typography and layout and ably proves that while type-style ideas may vary between individuals and with time, yet the basic principles of typography must be mastered before a mature appreciation of rational departures can be realized. Fulfill that desire to own this volume! It has enabled many a mediocre compositor and layout man to gain authoritative knowledge so necessary for self advancement!

Same size, 263 pages, 7 by 10. Attractive, gold embossed cloth binding.

The University of Chicago Press

## MANUAL OF STYLE

TENTH REVISED EDITION

New, up-to-date edition of the manual which for thirty years has carried the weight of authority for printers and typographers.

"A very paragon of style" says  
Book Binding and Book Production

Latest typographical rules, specimen pages of book, display and foreign type faces, ornaments and symbols. 394 pages, cloth bound.

Get your copy (\$3.15 postpaid) from the Book Department  
**THE INLAND PRINTER, 205 W. Wacker Drive, Chicago, Ill.**

A deck of Wiggins Book Form Cards fits into the Compact Binder with no gluing, padding, or stapling.

Ask any of these paper merchants for samples.

**New York City**  
Richard C. Loesch Co.  
**Pittsburgh**  
Chatfield & Woods Co.  
**Cincinnati**  
The Chatfield Paper Co.  
**Detroit**  
Seaman-Patrick Paper Co.  
**Grand Rapids**  
Carpenter Paper Co.  
**Houston**  
L. S. Bosworth Co., Inc.  
**St. Louis**  
Tobey Fine Papers, Inc.

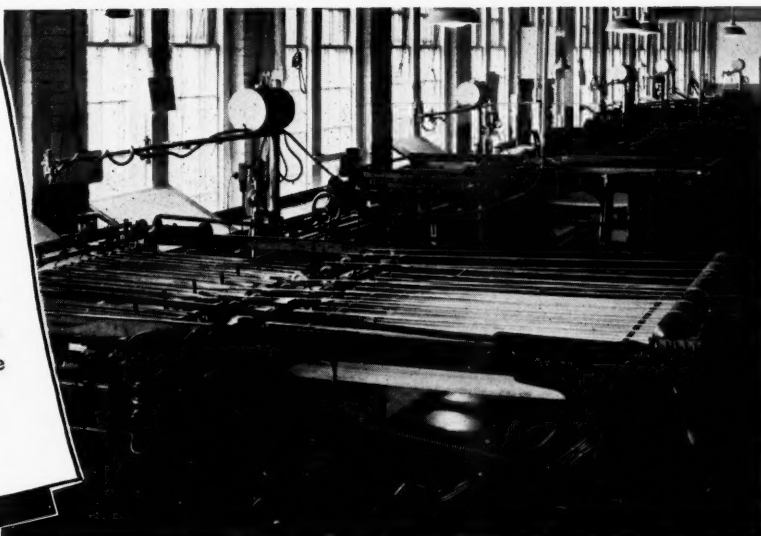
**S**URE-PROFIT business card jobs on this stock get you farther than jobs where you must squeeze every nickel.

**The John B. WIGGINS Company**  
1152 Fullerton Avenue, Chicago  
Book Form Cards Compact Binders





"No matter how much color we run, or how many colors we print on top of each other, we do not have the slightest degree of offset. We find the Paasche 'No-Offset' Units particularly efficient on jobs that are varnished on the press."



A Battery of Dual Gravity Paasche "No-Offset" Units.

## Users' EXPERIENCE Proves Paasche "NO-OFFSET" Process STEPS UP PRODUCTION QUALITY AND PROFITS

LICENSED UNDER U. S. PAT. NO. 2,078,790

• Printers everywhere have found Paasche "No-Offset" Process the answer to their offset-smudging problems . . . are jubilant about the way it pays for itself during the first few months of operation.

Thousands of installations now in service prove conclusively that plants equipped with Paasche "No-Offset" Units enjoy these production, quality, and profit increasing advantages: (1) Thousands of additional impressions per day with the same space and equipment. Reports show press speed increases up to 60%. (2) Finest results on the most difficult jobs—full color, heavy, glossy ink, metallic ink and varnish jobs—without offsetting, sticking, smudging and without racking, slip-sheeting, reducing press speed, or ink doctoring. (3) Increased plant capacity and lower overhead. One user reports a saving of \$1,395.56 on a single run of 50,000—25x38 inch sheets in five colors.

In successful operation for years . . . developed and perfected by Paasche, recognized leader and authority in the development of airequipment for more than 35 years . . . Paasche "No-Offset" Process Units provide the depend-

ability and long life that assures maximum returns on your equipment investment.

The Paasche "No-Offset" Process Line is complete . . . includes shop-proved units to meet the requirements of all sizes and styles of presses, both letter press and offset. Write today for full details. Be prepared to capitalize the sales-building, profit-boosting advantages of proven protection against offset, smudge and excessive running costs.

### PAASCHE "NO-OFFSET" SOLUTION

Absolutely non-injurious to health or equipment . . . clear, non-settling, non-congealing, and non-combustible . . . Paasche "No-Offset" Solution is an exclusive formula that has no equal. When used as directed on Paasche "No-Offset" Process Equipment, it is guaranteed to prevent "offset" in difficult printing on Cellophane, glossy and enamel stock, lithocoated, newsprint and card board of all grades. Furnished in four grades . . . light, medium, heavy and extra heavy.

#### ART STUDIO EQUIPMENT

Send for Art Bulletin R6-37 on Artists' Airbrushes and Airequipment for the Designer, Illustrator, Retoucher and Engraver.

**Paasche Airbrush Co. • NO-OFFSET DIVISION**

1905 Diversey Parkway, Chicago, Illinois

**IT'S NEW**



**1937  
automatic BAUM**

**ACCURACY Plus...** every sheet . . . 1st to millionth . . . folded straight as a die.  
**PRODUCTION Plus...** 15,000 to 50,000 folded signatures an hour.  
**PROFIT Plus...** your folding becomes almost all profit.  
**VERSATILITY Plus...** 1, 2, 3, 4 or 5 folds in 1 operation . . . bible stock to heaviest paper.

*Act quick! Low introductory price and terms still available*

**ONLY \$95 DOWN and \$1 A DAY**  
(\$30 A MONTH)

*It can earn \$30 to \$60 a day for you*

**RUSSELL ERNEST BAUM**

617 CHESTNUT STREET, PHILADELPHIA, PA.

*A plant working  
DAY and NIGHT shifts will probably  
install this money maker*

**MILLER 2-COLOR AUTOMATIC UNIT**

Type Bed . . . 27¼x37¼

Maximum Sheet Size . 23x36

It is less than five years old,  
rebuilt from way-frames up, to  
carry our **UNCONDITIONAL GUARANTEE**

**TYPE & PRESS OF ILLINOIS**

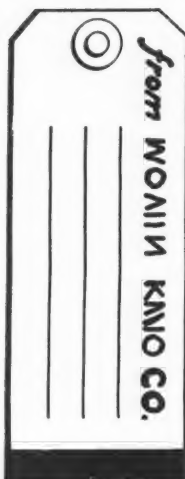
**632 SHERMAN STREET • CHICAGO, ILL.**

**FEATURED VALUES:**

2 Miller High Speed Automatics  
Miller 20 x 26 Simplex Automatic  
2 Kelly B Special Presses  
2 Baum Automatic Folders model 55 and 289  
5-0 Miehle Unit with Dexter Suction Pile Feeder  
and extension delivery  
Hand Fed Miehle Cylinders 25 x 38 and up  
Model 14 Linotype—Model X Intertype  
3 Cleveland Folding Machines E&B models  
Miehle Vertical V-4972  
Holyoke Seybold 44 Cutter

*Everything from a new Rouse Job Stick to a complete plant*

**36,000  
TAGS  
IN 45  
MINUTES**



**A NEW  
ERA  
TAG PRESS  
9x12**

• Making a complete range of sizes from No. 1 to No. 8. Tags may be printed, patched and metal eyelets inserted at a speed of 7,500 impressions per hour, running as high as 6 up. Numbering and perforating units also available.

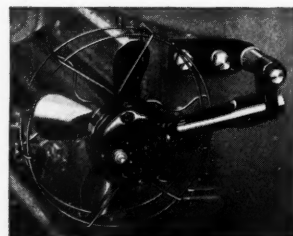
Larger sizes up to 10 x 12½ can also be manufactured. Printing can be arranged for both sides and for more than one color.

Complete details may be secured from

**NEW ERA MFG. CO.**  
375—11th Ave. Paterson, N. J.

Exclusive Sales Agents  
**JOHN GRIFFITHS, INC.**  
145 Nassau St., New York City

**100°  
IN THE SHADE**



*Can  
Your  
Rollers  
Take It  
?*

Hot summer air causes rollers to melt or lose their tack and firmness. Long before the melting point is reached, good and fast printing is handicapped.

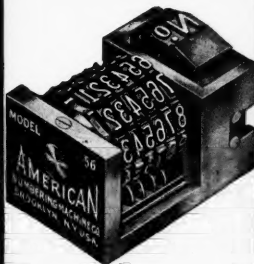
ROUSE Roller Fans help to keep rollers firm and clean in the hottest weather. They permit maintained press speed and insure good ink distribution. They eliminate the necessity for extra wash-ups and make rollers last longer.

ROUSE Roller Fans are a good investment. They are easy and economical to install. Write for quotations on ROUSE Roller Fans for YOUR press equipment.

**H. B. ROUSE & COMPANY**  
2218 North Wayne Ave., Chicago, Illinois

# AMERICAN PONY BOY

USED FOR  
NUMBERING  
1" ROLL TICKETS  
SMALL TAGS  
CHECKS  
COUPONS  
CONDENSED  
FORMS  
STAMPS  
STAGGERED  
NUMBERING  
ETC.



No 654321

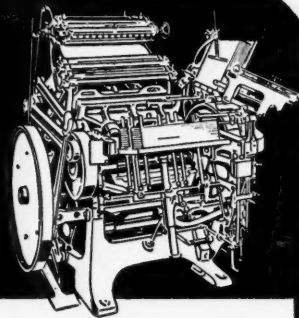
SIZE —  
 $\frac{7}{8} \times 1\frac{5}{16}$   
TYPE HIGH  
FORWARD  
OR BACKWARD  
MODELS  
MODEL 55  
5 WHEELS  
\$12.  
MODEL 56  
6 WHEELS  
\$14.

**SMALLEST STOCK MACHINE MADE**

**AT ALL BRANCHES  
AMERICAN TYPE FOUNDERS**

AMERICAN NUMBERING MACHINE CO.  
ATLANTIC AND SHEPHERD AVES., BROOKLYN, N. Y.  
BRANCH—105 WEST MADISON STREET, CHICAGO, ILL.

*The  
14 1/2 x 22  
Craftsman  
Press*



**WITH AUTOMATIC FEEDER**

● Combines the operating ease and economy of a large size platen press, with automatic feeding and high average daily production.

Handles any stock from light weight bond to heavy board — rectangular and odd shapes, cartons, book covers. Gives fine results on any work from simple type forms to process color printing. Exceptional ink distribution, accurate register, great impressional strength, quick and easy makeready — these are only a few of its many money-making features.

Write for complete description, specifications and price.

**THE CHANDLER & PRICE CO. • CLEVELAND, OHIO**  
New York: Grand Central Palace, 480 Lexington Avenue  
Chicago: Transportation Building, 608 S. Dearborn Street

*it takes  
Practice*



Scaling hitherto unclimbed peaks requires years of practice and preparation. The heights to which Kimble Graphic Arts Motors rise in their performance are the logical result of Kimble's 30-year specialization in this field.

**KIMBLE ELECTRIC COMPANY**  
2011 West Hastings Street, Chicago, Illinois

**KIMBLE Motors**

*Distributed by*  
**AMERICAN TYPE FOUNDERS**  
Branches and Sales Agents in Twenty-Five Cities

# SWITCH

**TO METAL BASE  
PLATE MOUNTING**

*for* **SPEEDY LOCK-UP  
PRECISION REGISTER  
MAXIMUM ECONOMY**

● Maximum press room economy starts with discarding antiquated and faulty lock-up methods for genuine PMC metal bases. PMC means extra strength and endurance for long life service—and complete profit protection for all printing jobs.

● Write for catalog describing the time and money saving advantages of genuine PMC metal plate mounting systems.

**"WARNOCK"**  
4 by 4 METAL BLOCKS



**"STERLING"**  
TOGGLE BASES

**THE PRINTING MACHINERY COMPANY**  
436 COMMERCIAL SQUARE • • • CINCINNATI • OHIO  
23 E. 26th St., New York City 608 S. Dearborn, Chicago

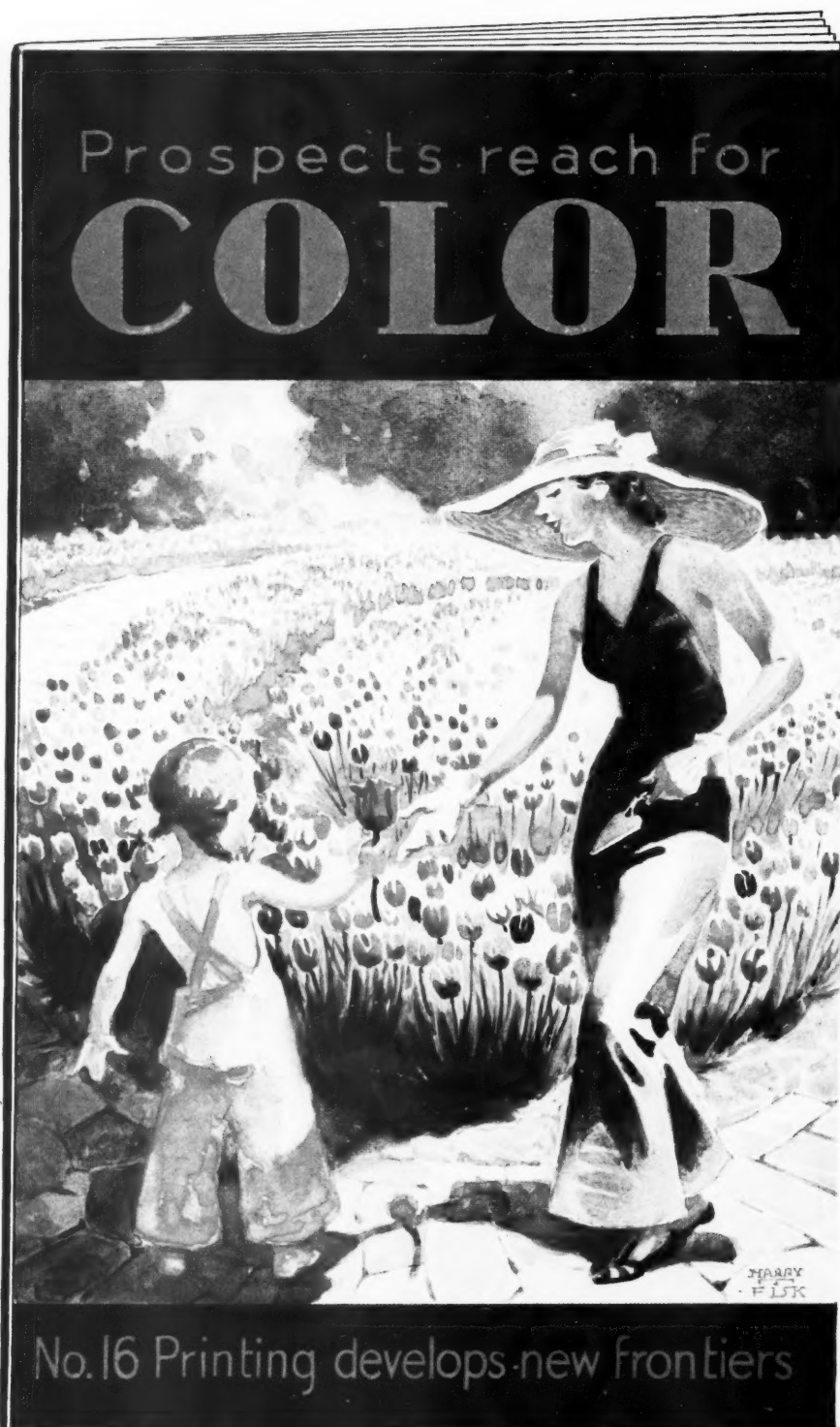


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PRINTING DEVELOPS NEW FRONTIERS *Series of 1937 ~ Published Bi-Monthly*

A continuation of a series of Informative Booklets published during 1936 by West Virginia Pulp & Paper Co.

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COLOR says things—does things—shows things—sells things. COLOR gives printing in its every form a new selling dimension. To indicate how others are using COLOR practically and sensibly to promote greater advertising returns, is the purpose of Consumer Booklet No. 16.

*Previous issues:* No. 13—"Travel, Recreation and Vacation." No. 14—"Making a Friend of the Customer with Package Inserts." No. 15—"Winning Friends and Business with House Organs."

*Copies of all issues available through your Westraco Distributor—See opposite page.*

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# PINNACLE ENAMEL

Westvaco's No. 1 Printing Enamel

*Seeing Is Believing!*

Printing buyers use sound judgment in specifying Pinnacle Enamel, when requiring a sheet whose inherent qualities assure sparkling and faithful reproductions on a brilliant surface of silky smoothness and radiant gloss.

Printers who know from experience its exceptional press performance, and high production dependability, will readily approve the selection. And the choice of two such interested parties is consistently justified by gratifying results.

In the many avenues of expression that printers find for Pinnacle Enamel, it never fails to grace the medium of its reproduction with an atmosphere of quality and refinement.

Pinnacle Enamel is continually proving its leadership by satisfactory response to many tests—and probably the most exacting is demonstrated in our bi-monthly publication, Westvaco Inspirations for Printers.



Westvaco Inspirations for Printers No. 105, titled "Paper Makers"

The 105th consecutive issue, published on June 1st, includes, among other units, a 4 color process signature on Pinnacle Enamel. It is a revealing demonstration of the power and beauty of printing on a paper whose attributes blend worthily with the type and color subjects reproduced—all the more remarkable when it is recalled that none of the engravings appearing in this signature was made for Pinnacle Enamel, but were of miscellaneous character, gathered from many and diverse sources—originals—electrotypes—blocked and unblocked—pattern plates and other platemaking variants.

So close an approach to perfection—with the use of engravings that were made with no thought whatever of Pinnacle Enamel as their medium, is indisputable proof of the paper's versatility.

Seeing is believing. Secure a copy of Westvaco Inspirations for Printers, No. 105, from your Westvaco Distributor.

## "Boost Your Own Industry" Posters

In the display above, appear side views of Posters No. 7 and No. 8—the two additions thus far in 1937, to the Series started last year.

For display in printing shops, they carry a message of industry interest, as well as an appeal for reciprocity between printer and advertiser.

Copies of the series issued to date (1 to 8 inclusive), are available upon request.

**WEST VIRGINIA PULP AND PAPER COMPANY**

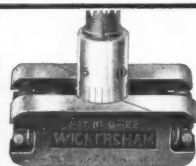
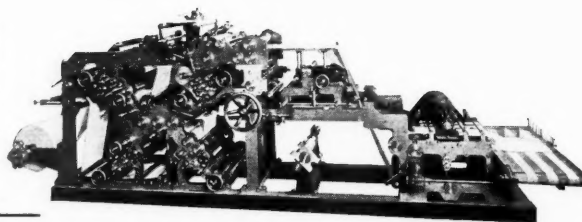
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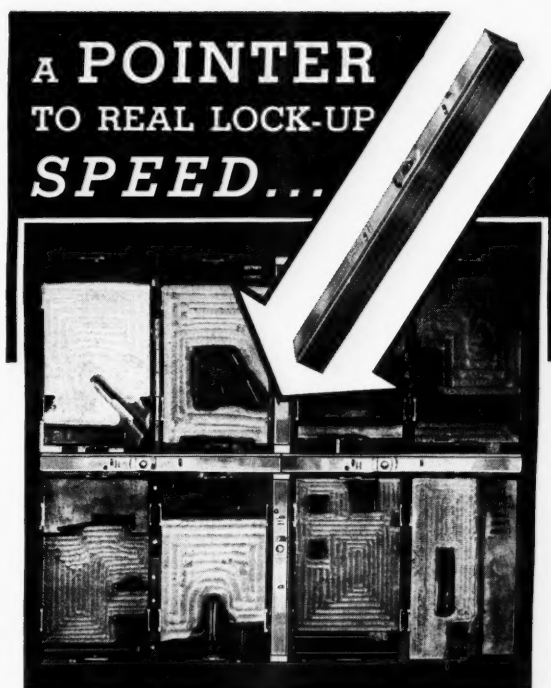
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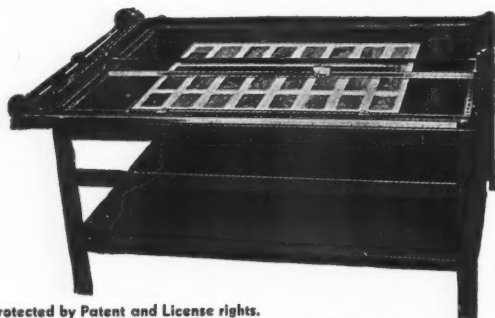
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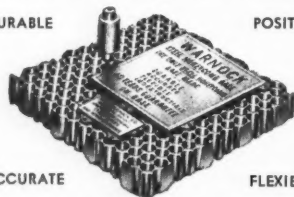
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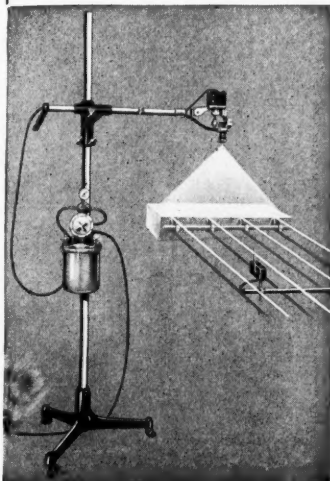
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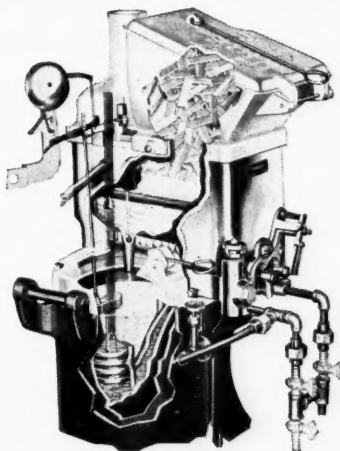
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# The Inland Printer

Volume 99  
Number 4  
July, 1937

*The Leading Business and Technical Journal of the World in  
the Printing and Allied Industries • J. L. FRAZIER, Editor*

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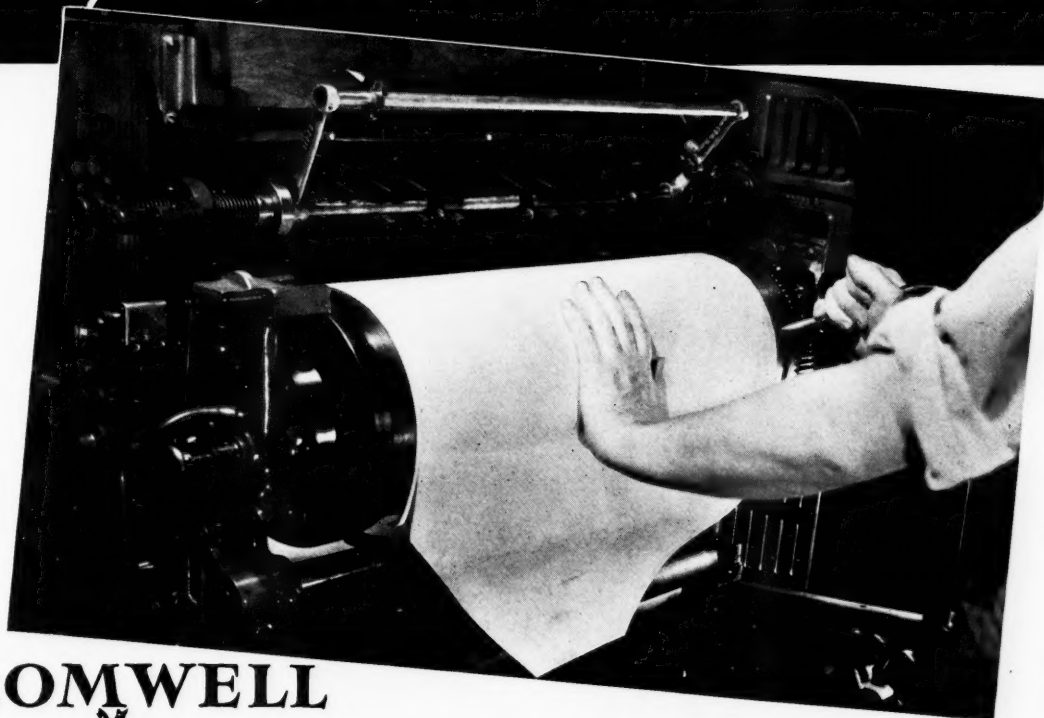
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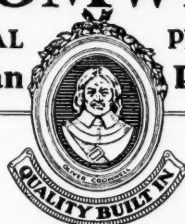
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Address .....

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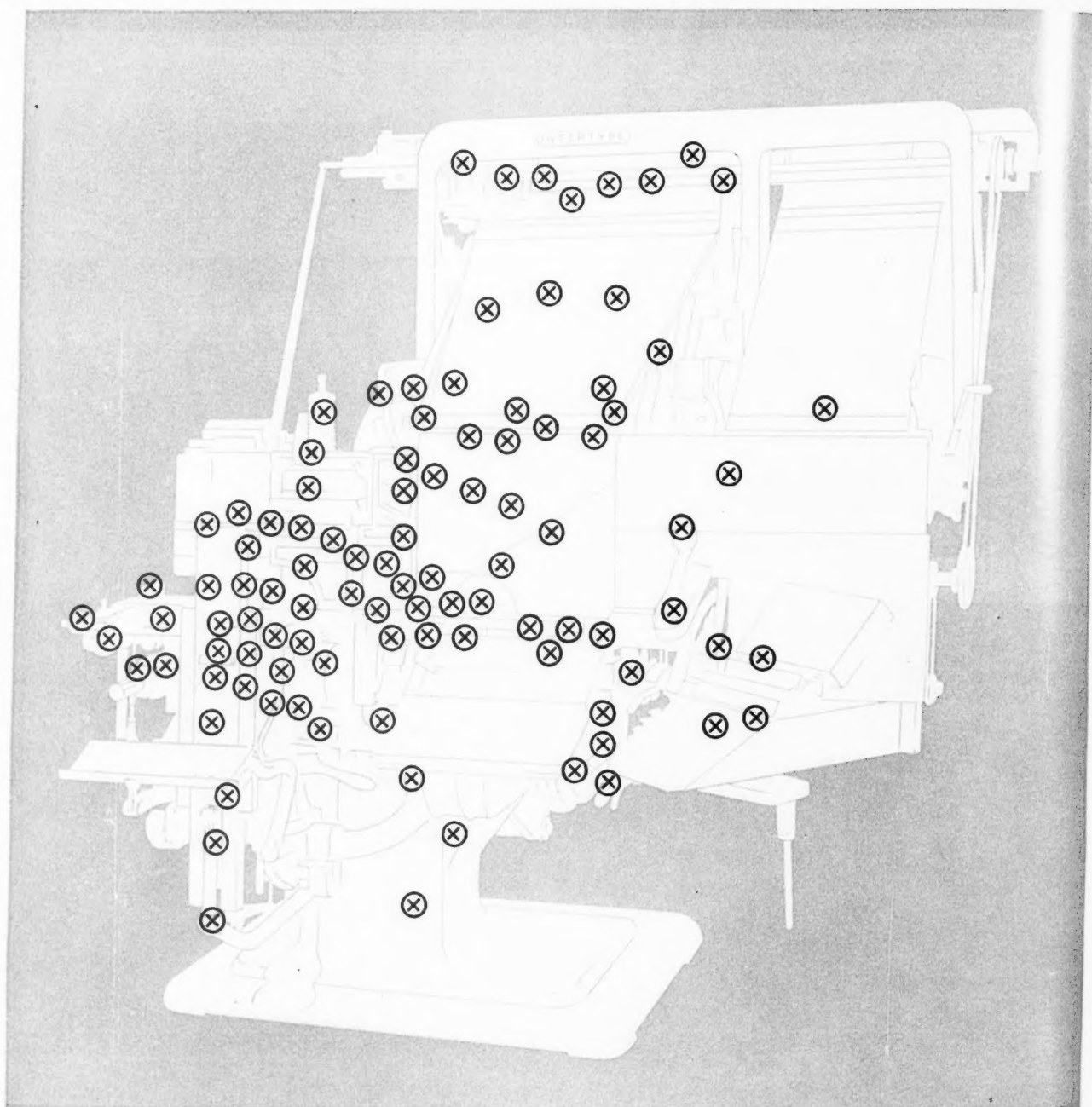
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